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First Day: Monday, 11th March, 1968
at Ten-thirty a.m. Lots 1-362

Second Day: Tuesday, 12th March, 1968
at Eleven a.m. Lots 363-660
at Three p.m. Lots 661-851

1968

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FIRST DAY: MONDAY, 11TH MARCH, 1968

AT TEN-THIRTY A.M. LOTS 1-362

SECOND DAY: TUESDAY, 12TH MARCH, 1968

AT ELEVEN A.M. LOTS 363-660

AT THREE P.M. LOTS 661-851

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FIRST DAY'S SALE:
Monday, 11th March, 1968

AT TEN-THIRTY A.M. PRECISELY

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1 Binyon (Laurence) *Odes*, Unicorn Press, 1901—Sassoon (Siegfried) *The Heart's Journey*, 1928; *Memoirs of an Infantry Officer*, 1930—Campbell (Roy) *The Flaming Terrapin*, cloth-backed boards, 1924; Adamastor, *Poems*, dust-jacket torn, 1930—Eliot (T. S.) *Ash-Wednesday*, 1930—Housman (A. E.) *More Poems*, number 252 of 379 copies, portrait, cloth, morocco back, t.e.g., 1936—Betjeman (John) *Summoned by Bells*, illustrations, 1960, FIRST EDITIONS, original cloth unless otherwise described, six with dust-jackets; and six others 8vo (14)

2 Blunden (Edmund) *Near and Far*, New Poems, number 18 of 160 copies signed by the author, uncut, 1929—Manhood (H. A.) *Little Peter the Great*, number 342 of 550 copies signed by the author, frontispiece, t.e.g., 1931—Woolf (Virginia) *A Room of One's Own*, first English edition, 1929; Waugh (Evelyn) *The Loved One*, illustrations, n.d.; *Officers and Gentlemen*, 1955, all but the third FIRST EDITIONS, original cloth, three with dust-jackets 8vo (5)

3 Churchill (Sir Winston S.) *The Second World War*, 6 vol., first English edition, maps, plans, original cloth, dust-jackets [Woods A123b] 8vo 1948-54

4 Churchill (Sir Winston S.) A History of the English Speaking Peoples, 4 vol., FIRST EDITION, *maps and genealogical tables, original buckram, dust-jackets* [Woods A138a] 8vo 1956-58

5 Conrad (Joseph) Chance, FIRST EDITION, *second issue*, 1914; Within the Tides, FIRST EDITION, *dust-jacket*, 1915; Letters from Conrad, 1895 to 1924, edited by Edward Garnett, *two portraits, t.e.g., fore-edges unopened*, Nonesuch Press, [1928]; Jean-Aubry (G.) Joseph Conrad, Life and Letters, 2 vol., *portraits, a few illustrations, dust-jackets, t.e.g.*, 1927, *all in original cloth* 8vo (5)

6 De la Mare (Walter) The Listeners, and other Poems, *t.e.g.*, 1912; Memoirs of a Midget, 1921; Ding Dong Bell, 1924, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (3)

7 Douglas (Norman) London Street Games, FIRST EDITION, [limited to 500 copies], *original buckram, t.e.g.* [Woolf A18a] 8vo 1916

7A Douglas (Norman) London Street Games, another copy, FIRST EDITION, [limited to 500 copies], *original buckram, t.e.g.* [Woolf A18a] 8vo 1916

8 Forster (E. M.) Alexandria: A History and a Guide, FIRST EDITION, *maps and plans, original boards, the folding map present in pocket inside lower cover* [Kirkpatrick A8a] 8vo Alexandria, 1922

9 [Froude (J. A.)] Shadows of the Clouds, 2 leaves loose, 1847—Wilde (Oscar) Phrases and Philosophies for the Use of the Young, *number 36 of 75 copies, original wrappers, Privately Printed*, 1894—Wells (H. G.) Certain Personal Matters, 1898—Shaw (Bernard) The Intelligent Woman's Guide to Socialism and Capitalism, *dust-jacket*, 1928; The Adventures of the Black Girl in her Search for God, *illustrations, original boards*, 1932; The Political Madhouse in America and Nearer Home, *original boards*, 1933—Galsworthy (John) Swan Song, 1928—Ward (Lynd) Gods' Man, a novel in woodcuts, *original cloth-backed boards*, 1930, FIRST EDITIONS, *original cloth unless otherwise described*; and 19 others 8vo (27)

10 Galsworthy (John) *The Dark Flower, third issue*, 1913; *The Freelands, second issue*, 1915; *The Burning Star*, 1919; *Another Sheaf, original boards*, 1919; *Captures*, 1923; *The White Monkey, a few spots*, 1924; *Caravan*, 1925; *The Silver Spoon, no catalogue at end*, 1926; *The Silver Spoon, catalogue at end*, 1926, FIRST EDITIONS, *all but the fourth in original cloth, six with dust-jackets*; and another 8vo (10)

11 Galsworthy (John) *The White Monkey, a few spots*, 1924; *Caravan, binders leather, t.e.g., card slip-case*, 1925; *Swan Song*, 1928; *Exiled*, 1929; *On Forsyte 'Change*, 1930; *Maid in Waiting*, 1931; *Flowering Wilderness*, 1932; *Over the River*, 1933, FIRST EDITIONS, *all but the second in original cloth, six with dust-jackets*; and two others 8vo (10)

12 Galsworthy (John) *Two Forsyte Interludes, number 158 of 525 copies, cloth-backed boards, t.e.g., dust-jacket*, 1927; *A Modern Comedy, number 39 of 1030 copies, three line inscription by the author under his signature, parchment, t.e.g.*, 1929; *Soames and the Flag, number 334 of 1025 copies, parchment gilt, t.e.g.*, 1930; *Maid in Waiting, number 408 of 525 copies, parchment-backed boards, t.e.g.*, 1931; *Flowering Wilderness, number 115 of 400 copies, parchment-backed boards, t.e.g.*, 1932, FIRST EDITIONS, *signed by the author, original bindings, all but the first in card slip-cases* 8vo (5)

13 Galsworthy (John) *Swan Song*, 1928; *Exiled*, 1929; *A Modern Comedy*, 1929; *On Forsyte 'Change, dust-jacket with only the upper cover and spine printed*, 1930; *Maid in Waiting*, 1931; *Flowering Wilderness*, 1932; *Over the River*, 1933; *Ex Libris John Galsworthy, decorations by R. H. Sauter, original wrappers*, 1933; *Collected Poems*, 1934; *Forsytes Pendycyes and others*, 1935, FIRST EDITIONS, *all but the eighth in original cloth, eight with dust-jackets* 8vo (10)

14 Galsworthy (John) *Swan Song*, 1928; *A Modern Comedy*, 1929; *On Forsyte 'Change*, 1930; *Maid in Waiting*, 1931, FIRST EDITIONS, *signed by the author on endpaper, original cloth, dust-jackets*; *The Forsyte Saga, drawings by Anthony Cross, some coloured, brown morocco gilt, t.e.g.*, 1951 8vo (5)

15 Galsworthy (John) *Swan Song*, 1928; *Soames and the Flag, limited edition, signed by the author, parchment, slip case, t.e.g.*, 1930; *On Forsyte 'Change*, 1930; *Maid in Waiting*, 1931; *Flowering Wilderness*, 1932; *Over the River, a few spots*, 1933—Marrot (H. V.) *A Bibliography of the Works of John Galsworthy, frontispiece*, 1928, FIRST EDITIONS, *all but the second in original cloth, three with dust-jackets*; and six others 8vo (13)

16 Graves (Robert) Poems (1914-26), FIRST EDITION [*limited to 1,000 copies*], *original decorated cloth, paper labels, fore-edges unopened, dust-jacket* [Higginson A23a] 8vo 1927

17 Graves (Robert) Poems (1914-26), another copy, FIRST EDITION [*limited to 1,000 copies*], *some very slight spotting on a few leaves, original decorated cloth, paper labels, one faded, fore-edges unopened* [Higginson A23a] 8vo 1927

18 Graves (Robert) Poems (1926-1930). FIRST EDITION [*limited to 1,000 copies*], *original decorated cloth, paper labels, dust-jacket* [Higginson A36] 8vo 1931

19 Graves (Robert) Lawrence and the Arabs, *illustrations, dust-jacket torn*, 1927; Good-Bye to all That, *second state, illustrations*, 1929; But it Still Goes On, 1930; But it Still Goes On, *second state*, 1930, FIRST EDITIONS, *original cloth, dust-jackets* [Higginson A26a, A32b, A35a, A35b] 8vo (4)

20 Greene (Graham) The Man Within, FIRST EDITION, PRESENTATION COPY, *inscribed by the author to R. H. Hutchinson on first blank, original cloth* 8vo 1929

21 Greene (Graham) The Man Within, FIRST EDITION, *original cloth, dust-jacket* 8vo 1929

22 Greene (Graham) The Name of Action, FIRST EDITION, PRESENTATION COPY, *inscribed by the author to Roger Hutchinson on endleaf, original cloth, dust-jacket* 8vo 1930

23 Greene (Graham) The Name of Action, FIRST EDITION, *original cloth, dust-jacket* 8vo 1930

24 Greene (Graham) The Name of Action, another copy, FIRST EDITION, *original cloth, dust-jacket* 8vo 1930

25 Greene (Graham) Rumour at Nightfall, FIRST EDITION, *original cloth, dust-jacket torn* 8vo 1931

26 Greene (Graham) Rumour at Nightfall, another copy, FIRST EDITION, *original cloth, dust-jacket* 8vo 1931

27 Greene (Graham) Stamboul Train, FIRST EDITION, *with the owner's note regarding publication date, original cloth, dust-jacket, blank apart from design on upper cover* 8vo 1932

28 Greene (Graham) Stamboul Train, FIRST EDITION, *some slight spotting at the beginning, original cloth, dust-jacket with covers and inside flaps printed* 8vo 1932

29 Greene (Graham) It's a Battlefield, FIRST EDITION, *original cloth, spotted, dust-jacket* 8vo 1934

30 Greene (Graham) A Gun for Sale, FIRST EDITION, *original cloth, two dust-jackets, one with only the upper cover and spine printed* 8vo 1936

31 Greene (Graham) Brighton Rock, FIRST EDITION, *original cloth, dust-jacket* 8vo 1938

32 Greene (Graham) The Confidential Agent, FIRST EDITION, *a few leaves slightly ink stained on fore-edges, original cloth, dust-jacket slightly torn* 8vo 1939

33 Greene (Graham) The Power and the Glory, FIRST EDITION, *original cloth, dust jacket* 8vo 1940

34 Greene (Graham) *The Ministry of Fear*, *dust jacket torn*, 1943; *Nineteen Stories*, 1947; *The Heart of the Matter*, 1948; *The End of the Affair*, 1951; *Our Man in Havana*, 1958, FIRST EDITION, *original cloth, dust jackets* 8vo (5)

35 Greene (Graham) *Nineteen Stories*, 1947; *The Third Man and The Fallen Idol*, 1950; *The End of the Affair*, 1951; *The Living Room*, 1953; *Our Man in Havana*, 1958, FIRST EDITIONS, *original cloth, all but the third in dust-jackets* 8vo (5)

36 Greene (Graham) *Nineteen Stories*, 1947; *Loser Takes All*, 1955; *The Quiet American*, 1955; *The Complaisant Lover*, 1959; *Our Man in Havana*, 1958; *A Burnt-Out Case*, *first English edition*, 1961, *all but the last* FIRST EDITIONS, *original cloth, dust-jackets* 8vo (6)

37 Hardy (Thomas) *Jude the Obscure*, *t.e.g.*, 1896; *The Well-Beloved*, *t.e.g.*, 1897; *Poems of the Past and the Present*, *t.e.g.*, 1902; *The Famous Tragedy of the Queen of Cornwall*, *dust-jacket (torn)*, 1923; *Human Shows Far Phantasies*, *unopened, dust-jacket*, 1925, FIRST EDITIONS, *original cloth* 8vo (5)

38 Huxley (Aldous) *Vulgarity in Literature*, FIRST EDITION, *number 137 of 260 copies, signed by the author, original buckram-backed decorated boards, t.e.g., uncut* 8vo 1930

39 Huxley (Aldous) *Brave New World*, FIRST EDITION, *original cloth, dust-jacket* 8vo 1932

40 Huxley (Aldous) *Leda*, 1920; *Antic Hay*, 1923; *Those Barren Leaves*, 1925; *Vulgarity in Literature*, *original decorated boards*, 1930; *The Cicadas*, and other Poems, 1931, FIRST EDITIONS, *all but the fourth in original cloth, dust-jackets; and another* 8vo (6)

40A Lawrence (D. H.) *Letters*, edited by Aldous Huxley, FIRST EDITION, *number 345 of 525 copies on India paper, original parchment, slipcase [Roberts A61a]* 8vo 1932

41 Lawrence (D. H.) *Rawdon's Roof*, number 417 of 530 copies, signed by the author, original decorated boards, mostly unopened, sm. 4to, 1928; *Love Among the Haystacks*, and other pieces, limited edition, mostly unopened, sm. 4to, Nonesuch Press, 1930; *The Man Who Died*, first English edition, limited edition, t.e.g., 8vo, 1931; *The Letters of D. H. Lawrence*, edited by Aldous Huxley, illustrations, 8vo, 1932; *The Tales of D. H. Lawrence*, 8vo, 1934, all but the third and last FIRST EDITIONS, original cloth unless otherwise described, dust-jackets; and another [Roberts A40, A56a, A50c, A61b, A67] 8vo and 4to (6)

42 Lawrence (T. E.) *The Mint*, FIRST EDITION, limited to 2,000 copies, original morocco-backed buckram, t.e.g., slip-case 4to 1955

43 Lawrence (T. E.) *Seven Pillars of Wisdom*, portraits, maps and other illustrations, 1935—Thomas (Bertram) *Arabia Felix*, foreword by T. E. Lawrence, illustrations, maps (one folding), 1932—Hart (Liddell) T. E. Lawrence, *In Arabia and After*, illustrations, maps, 1934—Lawrence (A. W., Editor) T. E. Lawrence by his friends, illustrations, 1937, all but the first FIRST EDITIONS, original cloth, dust-jackets 8vo (4)

44 Masfield (John) *Multitude and Solitude*, binding a little worn, 1909; *The Tragedy of Nan and other Plays*, 1909; *The Everlasting Mercy*, signed by the author, dust-jacket torn, 1911; *The Daffodil Fields*, signed by the author, 1913; *Good Friday*, 1917; *Reynard the Fox*, 1919; *Right Royal*, illustration, original boards, 1920, *Collected Poems*, 1923; *A King's Daughter* [1923]; *King Cole and other Poems*, 1923, FIRST EDITIONS, all but the seventh in original cloth, 7 with dust-jackets; and six others 8vo (16)

45 Masfield (John) *King Cole*, number 2 of 780 copies, loosely inserted card inscribed to Roger Hutchinson, illustrations by Judith Masfield, parchment-backed boards, t.e.g., 1921; *The Dream*, number 18 [of 1000 copies] signed by the author and artist, illustrations by Judith Masfield, unopened, boards, cloth back [1922]; *Minnie Marlow's Story and other Tales and Scenes*, number 362 of 375 copies, original buckram gilt, t.e.g., uncut, card slip-case, 1931; *Poetry*, a lecture, one of 275 copies, original buckram, 1931; *St. Katherine of Ledbury and other Ledbury Papers*, number 43 of 250 copies, original cloth, 1951; *Easter*, proof copy?, original cloth, dust-jacket, n.d., FIRST EDITIONS, all but the last signed by the author 8vo (6)

46 Masfield (John) Sard Harker, 1924; With the Living Voice, an address, *original wrappers*, 1924; Recent Prose, *dust-jacket torn*, 1924; Odtaa, 1926; The Hawbucks, 1929; The Wanderer of Liverpool, *illustrations*, 1930; Minnie Marlow's Story and other Tales and Scenes, 1931; Victorius Troy or the Hurrying Angel, 1935; The Box of Delights, 1935; The Nine Days Wonder, *illustrations*, 1941; FIRST EDITIONS, *all but the second in original cloth*, 8 with *dust-jackets* 8vo (10)

47 Masfield (John) Sard Harker, 1924; With the Living Voice, an address, *original wrappers*, 1924; The Hawbucks, 1929 (2 copies); The Wanderer of Liverpool, *illustrations*, 1930; Poetry, a lecture, 1931; A Tale of Troy, 1932; End and Beginning, 1934; A Letter from Pontus and other Verse, 1936; Eggs and Baker or the Days of Trial, 1936; The Square Peg or the Gun Fella, 1937; Dead Ned, 1938, FIRST EDITIONS, *all but the second in original cloth*, 9 with *dust-jackets*; and 23 others 8vo (35)

48 Masfield (John) Sard Harker, 1924; Odtaa, *a few spots*, 1926; The Midnight Folk, 1927; The Hawbucks, *a few spots*, 1929; The Wanderer of Liverpool, *illustrations*, 1930; Minnie Maylow's Story and other Tales and Scenes, 1931; The Bird of Dawning (2 copies), *dust-jackets, one with only the upper cover and part of spine printed (worn)*, 1933; The Taking of the Gry (2 copies), *one copy wrongly lettered "The Taking of Gry" on upper cover and spine, dust-jackets, one with only the upper cover and spine printed*, 1934; FIRST EDITIONS, *original cloth*, six with *dust-jackets* 8vo (10)

49 Masfield (John) South and East, *number 186 of 260 copies, signed by the author and artist, six coloured illustrations by Jacynth Parsons, vellum, t.e.g., uncut, card slip-case*, 8vo, 1929; The Wanderer of Liverpool, *limited to 525 copies signed by the author, coloured frontispiece, illustrations, three folding, original buckram gilt, t.e.g., uncut, in card box*, 4to, 1930; The Bird of Dawning, *number 183 of 300 copies signed by the author and artist, six coloured illustrations by Claude Muncaster, original buckram, t.e.g., uncut, card slip-case*, 8vo, 1933, FIRST EDITIONS, *signed by the author* 4to and 8vo (3)

50 MAUGHAM (W. SOMERSET) The Painted Veil, *first English edition, FIRST ISSUE, original cloth, dust-jacket* 8vo 1925

**
* One of not more than 74 copies with text in original state.

51 Maugham (W. Somerset) Ashenden, or the British Agent, FIRST EDITION, *original cloth, dust-jacket* 8vo 1928

52 Maugham (W. Somerset) *Ashenden, or the British Agent*, another copy, FIRST EDITION, *a few spots, original cloth, dust-jacket* 8vo 1928

53 Maugham (W. Somerset) *Ah King*, *number 3 of 175 copies, signed by the author, original buckram, t.e.g., fore-edges unopened, card slip-case* 8vo 1933

54 Maugham (W. Somerset) *Liza of Lambeth*, *Jubilee edition, limited to 1,000 copies signed by the author, original vellum-backed decorated boards, t.e.g., dust-jacket* 8vo 1947

55 Maugham (W. Somerset) *A Writer's Notebook*, *limited to 1,000 copies signed by the author, vellum-backed buckram, t.e.g., card slip-case* 8vo 1949

56 Maugham (W. Somerset) *Cakes and Ale*, *limited to 1,000 copies signed by the author and artist, portrait and decorations by Graham Sutherland, original blue and white calf, t.e.g., fore-edges unopened, card slip-case* 8vo 1954

57 Maugham (W. Somerset) *The Trembling of a Leaf*, 1921; *The Painted Veil*, 1925; *The Casuarina Tree*, 1926; *The Letter*, 1927; *The Constant Wife*, 1927; *The Sacred Flame*, 1928, *the third and fourth FIRST EDITIONS, the remainder first English editions, original cloth, the first three with dust-jackets* 8vo (6)

58 Maugham (W. Somerset) *The Painted Veil*, *first English edition, a little spotting*, 1925; *The Casuarina Tree*, 1926; *The Gentleman in the Parlour*, 1930; *Cakes and Ale*, 1930; *First Person Singular*, *first English edition*, 1931; *The Narrow Corner*, 1932; *Ah King*, 1933, *all but the first and fifth FIRST EDITIONS, original cloth, all but the first two with dust-jackets* 8vo (7)

59 Maugham (W. Somerset) *The Gentleman in the Parlour*, 1930; *Cakes and Ale*, 1930; *First Person Singular*, *first English edition*, 1931; *For Services Rendered*, 1932; *The Narrow Corner*, 1932; *Ah King*, 1933; *Sheppey*, 1933; *Altogether*, *being the collected short stories, first English edition*, 1930, *all but the third and last FIRST EDITIONS, original cloth, dust-jackets* 8vo (8)

60 Maugham (W. Somerset) Cakes and Ale, 1930; First Person Singular, *first English edition*, 1931; Ah King, 1933; Sheppey, 1933; Cosmopolitans, *first English edition*, 1936; Theatre, *first English edition*, 1937; The Mixture as Before, 1940; Books and You, 1940; Up at the Villa, *first English edition*, 1941, *all but the second, fifth, sixth and ninth*, FIRST EDITIONS, *original cloth, all but the fourth with dust-jackets*; and another 8vo (10)

61 Maugham (W. Somerset) First Person Singular, *first English edition*, 1931; Ah King, 1933; Sheppey, 1933; Cosmopolitans, *first English edition*, 1936; Theatre, *first English edition*, 1937; France at War, *original wrappers*, 1940; Up at the Villa, *first English edition*, 1941; Strictly Personal, *first English edition, frontispiece*, 1942; Creatures of Circumstance, 1947; Catalina, 1948; Ten Novels and their Authors, *first English edition*, 1954; Points of View, 1958, FIRST EDITIONS *unless otherwise described, all but the sixth original cloth, eight with dust-jackets* 8vo (12)

62 Maugham (W. Somerset) First Person Singular, *first English edition*, 1931; Ah King, 1933; Cosmopolitans, *first English edition*, 1936; Theatre, *first English edition*, 1937; The Complete Short Stories, 3 vol., 1951; The Collected Plays, 3 vol., 1952; The Selected Novels, 3 vol., 1953; The Partial View, 1954; The Travel Books, 1955; *all but the first, third, fourth and sixth* FIRST EDITIONS, *original cloth, dust-jackets, one torn*; and 20 others 8vo (35)

63 Maugham (W. Somerset) Sheppey, 1933; Don Fernando, 1935; Cosmopolitans, *first English edition*, 1936; Theatre, *first English edition*, 1937; The Summing Up, 1938; Christmas Holiday, 1939; The Mixture as Before, 1940; Books and You, 1940, *all but the third and fourth* FIRST EDITIONS, *original cloth, all but the first with dust-jackets* 8vo (8)

64 Maugham (W. Somerset) Don Fernando, 1935; Cosmopolitans, *first English edition*, 1936; Theatre, *first English edition*, 1937; The Summing Up, 1938; Christmas Holiday, [1939]; The Mixture as Before, 1940; Books and You, 1940; Strictly Personal, *first English edition, frontispiece*, 1942, *all but the second, third and last* FIRST EDITIONS, *original cloth, dust-jackets* 8vo (8)

65 Maugham (W. Somerset) *France at War*, original wrappers, 1940; *Up at the Villa*, 1941; *The Razor's Edge*, first English edition, 1944; *Then and Now*, 1946; *Creatures of Circumstance*, 1947; *Catalina*, 1948; *Quartet*, illustrations, 1948; *A Writer's Notebook*, 1949; *Trio*, illustrations, 1950; *The Vagrant Mood*, 1952; *Ten Novels and their Authors*, first English edition, 1954; *Points of View*, 1958, all but the third and eleventh FIRST EDITIONS, all but the first original cloth and dust-jackets 8vo (12)

66 Milne (A. A.) *Now We Are Six*, FIRST EDITION, illustrations by E. H. Shepard, original cloth gilt, t.e.g., dust-jacket 8vo 1927

67 Moore (George) *The Lake*, signed by the author on half-title, 1905—Gosse (Edmund) *More Books on the Table*, binders leather, t.e.g., 1923—Beer-bohm (Max) *The Dreadful Dragon of Hay Hill*, coloured frontispiece, original cloth-backed boards, 1928; *Mainly on the Air*, two different dust-jackets, 1946—Strachey (Lytton) *Elizabeth and Essex*, a few illustrations, 1928—Proust (Marcel) *Cities of the Plain*, 2 vol., limited edition, card slip case, 1929—Walpole (Hugh) *Rogue Herries*, 1930; *Judith Paris*, 1931; *The Fortress*, 1932; *Vanessa*, 1933, all but the sixth FIRST EDITIONS, original cloth unless otherwise described, seven with dust-jackets 8vo (11)

68 Morley (Christopher) *The Bowling Green*, cloth-backed boards, 1924; *Thunder on the Left* (2 copies), 1926; *The Arrow and Two Other Stories*, 1927; *Pleased to Meet You*, cloth-backed boards, 1927; *Translations from the Chinese*, illustrations, cloth-backed boards, 1928; *I know a Secret*, illustrations, dust-jacket torn, 1928; *Toulemonde*, limited edition, 1928; *The Goldfish Under the Ice*, illustrations, 1932, FIRST EDITIONS, original cloth unless otherwise described, all but one of the second with dust-jackets; and another 8vo (10)

69 Pound (Ezra) *Personae*, FIRST EDITION, inscription on endpaper, original boards, uncut [Gallup A3a] 8vo 1909

70 Pound (Ezra) *Exultations*, FIRST EDITION, original boards, uncut [Gallup A4a] 8vo 1909

71 Powell (Anthony) *A Question of Upbringing*, 1951; *A Buyer's Market*, 1952; *The Acceptance World*, 1955; *At Lady Molly's*, 1957; *Casanova's Chinese Restaurant*, 1960; *The Kindly Ones*, 1962; *A Dance to the Music of Time*, 1962, *all but the last* FIRST EDITIONS, *original cloth, dust-jackets* 8vo (12)

72 Priestley (J. B.) *The English Comic Characters*, *number 39 of 70 copies, signed by the author, t.e.g.*, 1925; *The Good Companions*, *signed by the author on endpaper*, 1929; *Angel Pavement*, 1930—Hemingway (Ernest) *A Farewell to Arms*, *first English edition*, 1929—Galsworthy (John) *On Forsyte 'Change*, 1930—Coppard (A. E.) *Pink Furniture, illustrations*, 1930—Lawrence (D. H.) *Letters*, edited by Aldous Huxley, *illustrations*, 1932—Beerbohm (Max) *Mainly on the Air*, *two different dust-jackets*, 1946, *all but the fourth* FIRST EDITIONS, *original cloth, six with dust-jackets*; and four others 8vo (12)

73 [Sassoon (Siegfried)] *Memoirs of an Infantry Officer*, FIRST EDITION, *number 248 of 750 copies, signed by the author, original buckram, t.e.g., uncut* [Keynes A33b] 8vo 1930

74 [Sassoon (Siegfried)] *Poems by Pinchbeck Lyre*, FIRST EDITION, *a little spotting, original boards, uncut* [Keynes A35] 8vo 1931

75 [Sassoon (Siegfried)] *Poems by Pinchbeck Lyre*, another copy, FIRST EDITION, *a little spotting, original boards, uncut* [Keynes A35] 8vo 1931

76 Sassoon (Siegfried) *War Poems*, 1919; *Selected Poems*, 1925; *The Heart's Journey*, 1928; *Memoirs of a Fox-Hunting Man*, 1928; *Memoirs of an Infantry Officer*, 1930; *To the Red Rose*, *coloured illustration by Stephen Tennant, original wrappers*, [1931]; *Satirical Poems*, 1933; *Vigils*, 1935, *all but the seventh* FIRST EDITIONS, *all but the sixth original cloth, 5 with dust-jackets* [Keynes A20, A24, A28b, A30, A33, A36, A26c, A39d] 8vo (8)

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78 Steinbeck (John) *To A God Unknown*, 1935; *Tortilla Flat*, 1935; *Of Mice and Men*, frontispiece and decorations, 1937; *The Grapes of Wrath*, dust-jacket with only the upper cover and spine printed, 1939; *The Moon is Down*, 1942; *The Wayward Bus*, 1947; first English editions, original cloth, dust-jackets 8vo (6)

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80 Williamson (Henry) *The Pathway*, 1928—Morgan (Charles) *Portrait in a Mirror*, 1929; *The Fountain*, 1932—Coppard (A. E.) *Pink Furniture*, illustrations, 1929—Tomlinson (H. M.) *All Our Yesterdays*, limited edition signed by the author, portrait, t.e.g., slip-case, 1930—Linklater (Eric) *The Crusader's Key*, number 64 of 125 copies signed by the author, illustrations, t.e.g., *White Owl Press*, [1933], FIRST EDITIONS, original cloth, four with dust-jackets; and six others 8vo (12)

81 *Windmill (The)*, edited by Reginald Moore and Edward Lane, numbers 1-12 (vol. 1-4), many numbers in duplicate, some in triplicate including proof copies, together 28 numbers, some illustrations in the earlier numbers, original wrappers; the lot sold as a periodical, not subject to return 8vo 1944-48

82 Woolf (Virginia) *Street Haunting*, FIRST EDITION, number 426 of 500 copies, signed by the author, original green morocco-backed boards, partly unopened, slip case [Kirkpatrick A13] 8vo Westgate Press, 1930

83 Yeats (W. B.) *The Green Helmet and other Poems*, FIRST EDITION, limited to 400 copies, inscription on first blank, lacks erratum slip, original linen-backed boards [Wade 84] 8vo Cuala Press, 1910

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84 Criterion (The), a Quarterly Review, vol. 1, no. I, TWO PROOF COPIES, with Richard Cobden Sanderson's comments on the layout, binding, and lettering of the upper cover, original wrappers 8vo 1922

** "The Waste Land" appeared for the first time in this number of the magazine [Gallup C135].

85 Doves Press. Goethe (J. W. von) Faust: Zweiter Theil, page proofs for 42 leaves, including a few duplicates, 151 copies of pp. 215-218 (sample sheets?), and seven other leaves from other publications, printed in red and black, unbound 8vo [1910]

86 Doves Press. A collection of twenty-one leaves for the volumes of poetry by Shelley and Keats, PRINTED ON VELLUM, unbound 8vo [1914]

87 Doves Press. Goethe (J. W. von) [Auserlesene Lieder], page proofs (pp. 17-28, 31-36, 39-48, 51-54, 61-94, 101-104, 107-146, 161-162, 165-168, 177-192; 209-212, 223-226, and a large quantity of duplicate leaves), 364 leaves in all, printed in red and black, unbound 8vo 1916

88 Doves Press. A List of Books (2), 11 copies, 1901; List 4, 8 copies, 1905; List 6, 1906; [Publications], 1908; [Change of Address], 1909; Catalogue Raisonné, 3 copies, 1911; Notice of Publication, 4 copies, 1911; Apologia, 3 copies, 1914; Catalogue Raisonné, 2 copies, 1914; Salve aeternum aeternumque vale, 1916, the Catalogue for 1911 in original linen-backed boards, the remainder unbound as issued 8vo (35)

89 Doves Press. Shakesperian Punctuation, 12 copies, 1911; Note on a Passage in Anthony and Cleopatra, 56 copies, 1913; The New Science Museum, 5 copies, 1914; Towards an Empire of Science, 8 copies, 1916, the third in wrappers, the remainder unbound 8vo (81)

90 Shelley (P. B.) *Poems: An Anthology in commemoration of the poet's death, PAGE PROOFS, a complete set, with two later sets of the preliminaries, and a further set of gatherings L to Q, extensively revised and corrected by Richard Cobden Sanderson, unbound* 8vo 1922

91 Whistler (Rex) Two pen and ink designs for colophons, the initials C S either side of an ornamental urn: the first a preliminary drawing; the second the finished drawing, *signed at foot of the urn, protective tissue attached*
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98 CHURCHILL (*Sir WINSTON S.*) *The People's Rights*, FIRST EDITION, FIRST ISSUE (*with index*), *slightly browned, original wrappers, upper cover slightly rubbed and frayed, lower cover creased and torn [Woods A16]* 8vo 1910

99 Fraser (*Claude Lovat*) *A water-colour drawing of a large house, signed with initials, framed and glazed, inscribed on back of frame "The End House"* 142mm. by 105mm.

100 SPANISH CIVIL WAR. AN EXTENSIVE COLLECTION OF PRINTS AND POSTERS published by various artists and organisations in Spain, 1936-38: 10 *Litografias de la guerra* por A. Souto, 10 *war scenes in original paper wrapper*, 423mm. by 546mm., n.p., 1937—*El Sitio de Madrid*. 10 *Litografias* por Francisco Mateos, 10 *prints in original paper folder*, 703mm. by 501mm., *Edtato por la Seccion, "Artes Plasticas" de Altavoz del Frente, Madrid, Enero, 1937*—10 *Litografias* por [Ramon] Puyol, 8 *prints only and letterpress text, original paper wrapper*, 685mm. by 483mm., *Editado por la Seccion Artes Plasticas, Madrid, Febrero, 1937*; 10 *Litografias del 15'5* por [Ramon] Puyol, 7 *prints only and letterpress text, original paper wrapper*, 320mm. by 218mm., *Valencia, Sepbre, 1937*—Eighty posters, printed in Madrid, Barcelona, and Valencia, issued by the Junta Delegada de Defensa de Madrid (14); Juventudes Socialista Unidad (7); Generalitat de Catalunya (8); Central Government of the Spanish Republic, Valencia (6); Izquierda Republicana, Junta Municipal Valencia (1); Union Generale de Trabajadores (8); Confederacion Nacional Trabajadores (4); International Brigade (2); Socorro Rojo Internacional (7); Partido Socialista Obrero (7); Partido Comunista (5); and eleven others, including six duplicates, *the majority with large pictorial designs lithographed in colour, two badly torn (one a duplicate), some others with short tears at edges, usual size 1000mm. by 700mm., some smaller or much larger, typed and manuscript lists and information included in the lot; sold as a collection, not subject to return*

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101 Forster (E. M.) *A Passage to India*, number 61 of 200 copies, signed by the author, original linen-backed boards, paper label, t.e.g., uncut, slightly rubbed, label faded 8vo 1924

102 Maugham (W. Somerset) *Don Fernando*, limited to 175 copies, signed by the author, original green buckram gilt, t.e.g., uncut, spine faded 8vo 1935

103 [ROLFE (F. W. S., "*Baron Corvo*")]
Omar Khayyám. *The Rubáiyát*, translated from the French of J. B. Nicolas by Frederic Baron Corvo, edited by Edward Heron-Allen, coloured frontispiece and plates by Hamzeh Carr, parallel English and French text, Corvo's AUTOGRAPH MANUSCRIPT of his translation of stanzas 340 and 385 written on two slips of paper, both rust-marked, but not affecting the legibility of the manuscript, in each case mounted and hinged to face the printed version, original pictorial cloth gilt [Woolf B2b] large 8vo 1924

** The manuscript and printed versions of the two stanzas vary considerably.

104 Wilde (Oscar) *Ravenna*. The Newdigate Prize Poem, recited in the Theatre, Oxford, June 26, 1878, FIRST EDITION, 16 pages, original wrappers, faded, upper wrapper brittle, THREE-LINE AUTOGRAPH QUOTATION IN FRENCH, SIGNED, BY OSCAR WILDE, on a plain card, loosely inserted, red half morocco gilt, t.e.g. sm. 8vo Oxford, 1878

Other Properties

105 *Adelphi* (The) edited by John Middleton Murry, vol. 1, no. 1-12, vol. 2, no. 1-7, and 9, 20 numbers in all, original wrappers, 1923-25—Transition Forty-Nine, no. 5, plates, original wrappers, cover design by Henri Matisse, Paris, 1949, and numbers of *The Monthly Review*, 1900-03; *The English Review*, 1920-24; *Theatre Arts Monthly*, 1924-30, and *The Windmill*, 1948 8vo (37)

106 Arkwright (John S.) *The Supreme Sacrifice and other Poems in Time of War*, *illustrations*, 1919—Armstrong (Martin) *The Bird-Catcher*, *number 489 of 500 copies signed by the author, parchment-backed boards, t.e.g.*, 1929—Cockerill (George) *Love's Universe and the Calendar*, *PRESENTATION COPY, inscribed by the author to C. H. Willis*, 1931—Thompson (Edward) *100 Poems*, 1944—Church (Richard) *Poems for Speaking*, *PROOF COPY, wrappers*, 1949, *FIRST EDITIONS, original cloth unless otherwise described, three with dust-jackets*; and three others
8vo (8)

107 Auden (W. H.) *Poems*, *FIRST EDITION, bookplate of former owner on half-title, original wrappers, title added to spine, spine and fore-edges worn and stained* [Bloomfield A2]
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108 Auden (W. H.) *Look Stranger!* *FIRST EDITION, original cloth* [Bloomfield A12]
8vo 1936

109 Auden (W. H.) *Look Stranger!* *another copy, FIRST EDITION, original cloth* [Bloomfield A12]
8vo 1936

110 Auden (W. H.) *Spain*, 1937—Aeschylus. *Agamemnon*, translated by Louis Macneice, 1936—Auden (W. H.) and Christopher Isherwood. *The Dog beneath the Skin*, 1935; *FIRST EDITIONS, original bindings*
8vo (3)

111 Auden (W. H.) and Louis MacNeice. *Letters from Iceland, illustrations, a little soiled*, 1937—Eliot (T. S.) *Murder in the Cathedral*, 1938—Davies (W. H.) *Farewell to Poesy and other Pieces*, *original boards*, 1910—Sitwell (Edith) *The Song of the Cold*, 1945, *all but the second FIRST EDITIONS, all but the third original cloth*; and two others
8vo (6)

112 Auden (W. H.) Louis Macneice, and others. *The Arts Today, plates, original cloth, dust-jacket torn*, 1935—Thomas (Dylan), Stephen Spender, and others. *Folios of New Writing, original cloth, Autumn*, 1941—Thomas (Dylan), Lawrence Durrell, Stephen Spender, and others. *New Road, plates, original cloth*, 1944; and three other similar miscellanies
8vo (6)

The Property of D. J. Kinnersley, Esq.

113 Balzac (Honoré de) *The Girl with the Golden Eyes*, a few spots, 8vo, 1896—*The Story of Beauty and the Beast*, limited to 300 copies, t.e.g., 4to, 1908, both translated by Ernest Dowson with illustrations by Charles Conder, original cloth bindings 8vo and 4to (2)

114 Baring (Maurice) *The Black Prince and other Poems*, 1903; *Dead Letters*, t.e.g., 1910; *Poems*, 1914-1919, cloth-backed boards, 1920; *Half a Minute's Silence and other stories*, 1925—Le Gallienne (Richard) *The Book-Bills of Narcissus*, limited to 250 copies, original wrappers, 1891; *English Poems*, limited to 800 copies, A.L.s., 2½ pages, 8vo [20 December, 1888], from John Lane to Dr. Winpave, concerning a visit from Le Gallienne, hinged, with envelope, to lower endpaper, original boards, 1892; *The Religion of a Literary Man*, two leaves loose, 1893; *Prose Fancies*, portrait by P. Wilson Steer, fly-title loose, 1894; *Retrospective Reviews*, 2 vol., 1896; *Prose Fancies* (second series), 1896; *Rubáiyát of Omar Khayyám*, a Paraphrase, original boards, 1897; *The Silk-Hat Soldier and other Poems*, original wrappers, 1915, all but the eighth FIRST EDITIONS, a few leaves slightly spotted, original cloth unless otherwise described, a few bindings a little worn; and two others 8vo (15)

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117 Beardsley (Aubrey)—Lucian. *True History*, translated by Francis Hicckes, limited to 500 copies, 16 plates, including two by Beardsley, cloth-backed boards 8vo 1902

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119 Butterfly (The) [edited by L. Raven-Hill and Arnold Golsworthy], vol. 1, *illustrations by Maurice Greiffenhagen, Max Beerbohm and others*, 2 A.Ls.s., 4 pages 8vo, 2 pages sm. 4to, 1914 and 1916, from Maurice Greiffenhagen to [Gilbert] Dalziel, concerning his son in the war, *hinged to endpaper, title and contents leaves, original cloth, bookplate of Dalziel* [1893?]
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120 Douglas (Lord Alfred) Poems, in *English and French, portrait, vellum-decoration on upper cover, silk endpapers, t.e.g., a worn copy*, 1896; The Pongo Papers and the Duke of Berwick, *illustrations by David Whitelaw*, 1907; Sonnets, *original boards*, 1909; The City of the Soul, 1911; Collected Poems, *portrait*, 1919; In Excelsis, *dust jacket*, 1924; The Collected Satires, *limited to 550 copies, morocco-backed boards, rubbed*, Fortune Press, 1926, *all but the fourth FIRST EDITIONS, original cloth unless otherwise described* 8vo (7)

121 Ricketts (Charles) Unrecorded Histories, *limited to 950 copies, six illustrations by the author, original decorated cloth gilt, t.e.g., dust-jacket*, 1933; Sixty-Five illustrations, introduced by T. Sturge Moore, *coloured frontispiece, illustrations, original cloth, dust jacket*, 1933, FIRST EDITIONS 8vo (2)

122 Rothenstein (William) Twenty-Four Portraits, *limited edition*, 8vo, 1920; Twenty-Four Portraits (second series), *limited edition*, 8vo, 1923; Contemporaries, *original cloth, dust jacket, t.e.g.*, 8vo, 1937; Twelve Portraits, *folio*, 1929, FIRST EDITIONS, *with portraits by the author, all but the third in original cloth-backed boards* 8vo and folio (4)

123 Sherard (R. H.) Oscar Wilde, *portraits, a little spotting, t.e.g.*, 1905; Bernard Shaw, Frank Harris and Oscar Wilde, *dust jacket*, 1937—Harris (Frank) Oscar Wilde, his life and confessions, with Memories of Oscar Wilde by Bernard Shaw, 2 vol., *illustrations, cloth-backed boards*, 1918—Harris (Frank) and Lord Alfred Douglas. New Preface to "The Life and Confessions of Oscar Wilde", number 221 of 225 copies, *signed by Douglas*, 1925—Symons (Arthur) A Study of Oscar Wilde, number 82 of 350 copies of an edition of 460, *portrait, cloth-backed boards*, 1930—Harris (Frank) Bernard Shaw, with a postscript by Shaw, 1931, FIRST EDITIONS, *original cloth unless otherwise described; and six others* 8vo (13)

124 Wilde (Oscar)—Millard (C. S., "Stuart Mason") Bibliography of Oscar Wilde, *frontispiece and half-title, loose, illustrations, a little spotting, original cloth, t.e.g.* 8vo 1914

Other Properties

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132 Beardsley (Aubrey)—Wilde (Oscar) Phrases and Philosophies for the Use of the Young, *head-piece and tail-piece by Aubrey Beardsley, original wrappers, split down spine and loose* 16mo 1903 [1906]

133 Beardsley (Aubrey)—Wilde (Oscar) Salome, *number 224 of 250 copies on hand-made paper, title and illustrations by Aubrey Beardsley, original cloth, uncut* 4to 1904

134 Beardsley (Aubrey)—Malory (Sir Thomas) Morte d'Arthur, edited by John Rhys, *third edition, limited to 1,600 copies, plates and illustrations by Aubrey Beardsley, original blue cloth gilt, t.e.g.* 4to 1927

135 Beardsley (Aubrey)—Egerton (G.) Keynotes, 1893—Allen (G.) The British Barbarians, 1895, *both with title page and cover decoration by Beardsley—Davidson (John) A Full and True Account of the wonderful Mission of Earl Lavender, frontispiece by Beardsley, original buckram, uncut, 1895* 8vo (3)

136 Beardsley (Aubrey) A note book containing various cuttings and articles extracted from newspapers, magazines, and catalogues relating to Aubrey Beardsley and the Nineties, and the covers of the prospectus for vol. I of the "Yellow Book", the prospectus for "A Book of Fifty Drawings", prospectus for the illustrated edition of "Salome", and upper covers of dust jackets for "Some Emotions and a Moral" and "A Study in Temptations", *cloth-backed boards, with the bookplate of Pickford Waller* 4to

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** The caricatures are probably some of the earliest drawn by Beerbohm. A sheet of similar sketches titled "Sketches of the New Boys' Exam." appeared in *The Grey-Friar*, no. 10, August 1887, but none of the present series appear to have been published.



LOT 137 (reduced)

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138 Beerbohm (Sir Max) Works, FIRST EDITION, *original cloth, slightly stained, uncut* sm. 4to 1896

139 Beerbohm (Sir Max) Caricatures of Twenty-five Gentlemen, FIRST EDITION, *original blue cloth gilt* large 8vo [1896]

140 Beerbohm (Sir Max) The Happy Hypocrite, FIRST EDITION, LARGE PAPER, *Bodley Booklets number 1, some top and bottom margins waterstained, bound in triple stiff paper wrappers, the outermost green, lettered in red and green, bearing small vignette portrait, the second and innermost wrappers, green and brown, respectively, bearing duplicates of larger vignette portrait with wide border of foliage and red roses, and lettered in green and red and black and red, respectively, outer wrapper slightly faded and dust-soiled, uncut* sq. sm. 8vo John Lane, New York and London, 1897

** Apparently the printer's copy, signed on fly-leaf: "Will Bradley, 2 February 1896", with two additional (? trial) wrappers. Colophon: Printed for John Lane by Will Bradley, at the Wayside Press, Springfield, Mass., in December 1896.

141 Beerbohm (Sir Max) The Happy Hypocrite, FIRST EDITION, *original green printed wrappers* 8vo 1897

142 Beerbohm (Sir Max) More, FIRST EDITION, *original green cloth, uncut* 8vo 1899

143 Beerbohm (Sir Max) The Poet's Corner, 20 *coloured plates, original wrappers, soiled*, 1904; A Book of Caricatures, *coloured frontispiece, 48 plates, some leaves spotted, original cloth, stained*, 1907 folio (2)

144 Beerbohm (Sir Max) Zuleika Dobson, FIRST EDITION, *original brown cloth (? second issue binding), uncut* 8vo 1911

145 Beerbohm (*Sir Max*) *A Christmas Garland*, FIRST EDITION, *original blue cloth gilt, uncut* 8vo 1912

146 Beerbohm (*Sir Max*) *A Christmas Garland*, FIRST EDITION, *original cloth gilt, uncut* 4to 1912

147 Beerbohm (*Sir Max*) *Yet Again*, 1909; *Seven Men*, 1919; *And even now*, 1920; FIRST EDITIONS, *original bindings, the first with dust-wrapper*; and another 8vo (4)

148 Beerbohm (*Sir Max*) *A Survey*, 52 *mounted plates, including coloured frontispiece, original cloth* 4to 1921

149 Beerbohm (*Sir Max*) *Works*, vol. 1-9 (of 10), *number 590 of 780 copies, signed by the author, original buckram, uncut, unopened, dust-jackets* 8vo 1922-24

150 Beerbohm (*Sir Max*) *Seven Men*, 1919; *And Even Now*, 1920; *Mainly on the Air*, 1946, FIRST EDITIONS, *original cloth*; and others, including catalogues of exhibitions of Beerbohm drawings, etc., a number of letters with references to Max loosely inserted 8vo (15)

151 Beller Roche (William de) *Brangwyn Talks*, FIRST EDITION, *number 332 of 500 copies, plates, illustrations in text, original buckram* 8vo 1944

152 Belloc (H.) *Esto Perpetua*, signed by the author, coloured frontispiece, illustrations, lower inside joint cracked, t.e.g., 1906; *The Stane Street*, maps, illustrations, a little spotting, t.e.g., 1913; *The Postmaster General*, illustrations by G. K. Chesterton, inscription on endpaper, 1932—Jacobs (W. W.) *The Lady of the Barge*, illustrations, cloth, worn, 1902; *Short Cruises*, illustrations, 1907, FIRST EDITIONS, original cloth; and two others 8vo (7)

153 Bennett (E. Arnold) *Journalism for Women*, original pictorial cloth, uncut, unopened, 1898; *Polite Farces*, original buckram, 1900; *Literary Taste and how to form it*, original cloth, 1909; *Milestones* (by Arnold Bennett and E. Knoblauch), inscribed by Arnold Bennet to Dorothy Cheston Bennett, original boards, New York, 1912, FIRST EDITIONS; and four others 8vo (8)

154 Benson (A. C.) *Lord Vyet and other Poems*, PRESENTATION COPY, inscribed by the author to A. J. Hugh Smith, 1897—Swinburne (A. C.) *Astrophel and other Poems*, 1894—*The Tale of Balen*, some spotting, t.e.g., 1896; *Ballads of the English Border*, 1925—Wilde (Oscar) *The Ballad of Reading Gaol* by C.3.3., owner's name on title-page and endpaper, 1899 [1904]—Housman (Laurence) *The Love Concealed*, a few spots, 1928, FIRST EDITIONS, original cloth 8vo (6)

155 Betjeman (John) *Mount Zion, or In Touch with the Infinite*, FIRST EDITION, illustrations, original decorated boards, backstrip missing 8vo The James Press [1931]

156 Betjeman (John) *Mount Zion, or in Touch with the Infinite*, FIRST EDITION, illustrations, original boards, slightly soiled, lower joint split, foot of backstrip missing 8vo The James Press, [1931]

157 Betjeman (John) *Ghastly Good Taste*, FIRST EDITION, folding plate, original cloth-backed boards 8vo 1933

158 BLAKE (WILLIAM) *WORKS*, 3 vol., edited by W. B. Yeats and E. J. Ellis [limited to 500 copies], plates, original green cloth gilt, t.e.g., uncut [Wade 218] 8vo 1893

159 Blast: Review of the English Vortex, edited by Wyndham Lewis, no. 1-2 (all published) *reproductions, decorations, original wrappers, the second ink-stained* 4to 1914-15

** Besides the editor, the contributors include Ezra Pound, Gaudier-Brzeska, T. S. Eliot, and others. Loosely inserted are prospectuses for the magazine, the Rebel Art Centre, and an Exhibition, Leeds, May, 1914.

160 [Bloxham (J. F.)] The Priest and the Acolyte, *slightly spotted, calf gilt, t.e.g., original wrappers bound in, by Riviere, joints repaired* 4to n.d.

** The work first appeared in *The Chameleon*, 1894, edited by the author, and was for some time attributed to Oscar Wilde. Loosely inserted is a copy of an unpublished sonnet by Lord Alfred Douglas *To Oscar Wilde*, originally written as a dedication to Douglas's first book of verse.

161 Blunden (Edmund) Poems translated from the French, FIRST EDITION, *original printed grey wrappers* 8vo Horsham, 1914

162 Blunt (W. S.) The Land War in Ireland, *original cloth-backed boards, soiled*, 1912—Hardy (Thomas) Moments of Vision and Miscellaneous Verses, *uncut*, 1917—[Russell (George)] The Interpreters by A. E., 1922; The Candel of Vision by A. E., *newspaper cuttings pasted to endpapers*, 1918; Enchantment and other Poems by A. E., *number 468 of 542 copies, signed by the author on fly-title, original cloth-backed boards, a little soiled*, 1930—O'Flaherty (Liam) The Ecstasy of Angus, *number 300 of 365 copies, signed by the author, t.e.g., 1931, FIRST EDITIONS, original cloth unless otherwise described* 8vo (6)

163 Bridges (Robert) Hymns, *number 130 of 150 copies, original wrappers, slightly stained, uncut* 4to Daniel Press, 1899

164 Bridges (Robert) Eros and Psyche, *original cloth, uncut*, 1894—Lewis (Cecil Day) Beechen Vigil and other Poems, *original wrappers, Fortune Press*, 1925—Mansfield (Katherine) The Aloe, *limited to 750 copies, original cloth, dust-jacket*, 1930 8vo (3)

165 Bridges (Robert) *Now in Wintry Delights*, [limited to 300 copies], inscribed by Edward Bridges to S. C. Roberts, original wrappers, uncut
4to Oxford, Daniel Press, 1903

166 [Burton (Sir Richard Francis)]—*Priapeia or the sportive epigrams of divers poets*, number 17 of 250 copies, original boards, uncut, cloth spine added
8vo Athens Erotika Biblion Society, 1889

** According to Penzer, there is little doubt that Burton had a hand in this edition, which preceded the one which he edited with Smithers by a year.

167 Campbell (Roy) *Taurine Province*, FIRST EDITION, 4to, 1932; *Flowering Weeds*, FIRST EDITION, 8vo, 1933; *Flowering Rifle*, FIRST EDITION, 8vo, 1939; *Talking Bronco*, FIRST EDITION, 8vo, 1946, original cloth, all but the third with dust-jackets; and others
8vo and 4to (9)

168 Cary (Joyce) *The Horse's Mouth*, limited to 1500 copies, self-portrait and eight illustrations by the author, original decorated boards, card slip-case
8vo 1957

169 Cary (Joyce) *The Horse's Mouth*, number 86 of 1500 copies, self portrait and eight illustrations by the author, original parchment backed boards, slip-case
8vo 1957

170 Chubb (Ralph) *The Secret Country, or Tales of Vision*, number 8 of 37 copies, lithographed throughout, pictorial title, and 59 illustrations by the author, 7 full-page, half morocco, uncut
folio Kingsclere Woodlands, published by the author, 1938-39

171 Churchill (Sir Winston S.)—*The Reminiscences of Lady Randolph Churchill*, by Mrs. George Cornwallis-West, plates, original cloth, uncut
8vo E. Arnold, 1908

** PRESENTATION COPY, inscribed by the author and signed by her two sons Winston and John Churchill, to whom the book is dedicated.

Lady Randolph Churchill became Mrs. George Cornwallis-West by her second marriage.

The Property of a Gentleman

172 CHURCHILL (*Sir Winston S.*) THE STORY OF THE MALAKAND FIELD FORCE, FIRST EDITION, FIRST ISSUE (*errata slip tipped in after the first folding map*), SIGNED BY THE AUTHOR *and Major-General Sir William Forbes Gatacre on verso of frontispiece*, 6 maps, including two folding, 32 pages advertisements at end, a few spots, original green cloth [*Woods A1a*] 8vo 1898

Other Properties

173 Churchill (*Sir Winston S.*) London to Ladysmith via Pretoria, FIRST EDITION, *folding maps, original pictorial cloth, joints worn* [*Woods A4*] 8vo 1900

174 Churchill (*Sir Winston S.*) London to Ladysmith via Pretoria, FIRST EDITION, *folding maps, original pictorial cloth, worn* [*Woods A4*] 8vo 1900

175 Churchill (*Sir Winston S.*) London to Ladysmith via Pretoria, FIRST EDITION, *folding maps, original pictorial cloth, soiled* [*Woods A4*] 8vo 1900

176 Churchill (*Sir Winston S.*) On the Aliens Bill, a letter addressed to a Manchester correspondent, 2 pp., *unbound* [*Woods A7*] 8vo [1904]

177 Churchill (*Sir Winston S.*) Liberalism and Socialism, a speech delivered at Glasgow, 11th October, 1906, 16 pp., *unbound as issued, soiled* 8vo *Scottish Liberal Association, n.d.*

** This speech is not recorded in Woods, although a speech with the same title, given in Dundee, 1908, is listed.

178 Churchill (Sir Winston S.) *My African Journey*, FIRST EDITION, *plates, maps, original pictorial cloth* [Woods A12] 8vo 1908

179 Churchill (Sir Winston S.) *Mr. Winston Churchill on the Radical Party*. Before he donned their Livery and accepted their Pay, 4 pp., title, cartoon reprinted from the "*Pall Mall Gazette*", and 2 pages quotations compiled by H. Crouch Batchelor, unbound as issued, folds through centre of pages [Woods D(a) I] oblong 4to 1909

180 CHURCHILL (Sir WINSTON S.) *THE PEOPLE'S RIGHTS*, FIRST EDITION, second issue, the index replaced by a second appendix, original printed wrappers, two small portions missing from lower cover, otherwise in good condition [Woods A16] 8vo 1910

181 CHURCHILL (Sir WINSTON S.) *THE PEOPLE'S RIGHTS*, FIRST EDITION, FIRST ISSUE (with index at end), original wrappers, a good clean copy [Woods A16] 8vo 1910

182 CHURCHILL (Sir WINSTON S.) *THE WORLD CRISIS*, vol. 1-4 only (vol. 1 in duplicate), together 6 vol., all but the duplicate FIRST EDITIONS, vol. 5 PRESENTATION COPY inscribed by the author to Lionel Curtis, with the accompanying A.L.s., pasted on endpaper, maps, charts and other illustrations, original cloth [Woods A31a] 8vo 1923-29

183 Churchill (Sir Winston S.) *The British Gazette* [edited by Sir Winston Churchill], no. 1-8, COMPLETE SET, unbound as issued folio May 5-13, 1926

184 Churchill (Sir Winston S.) *Marlborough, his Life and Times*, vol. 1 and 2 only, advance proof copies, maps and plates, some folding, original printed wrappers [Woods A40a] 8vo 1933-34

185 Churchill (Sir Winston S.) *My Early Life*, PRESENTATION COPY, inscribed by the author "*To Nellie from Winston 1948*", plates, frontispiece loose, original cloth 8vo 1947

186 CHURCHILL (Sir WINSTON S.) *The Truth About Hitler*, FIRST EDITION, original printed wrappers, slightly soiled [Woods A41] 8vo [1936]

187 CHURCHILL (Sir WINSTON S.)—City of Oxford High School for Boys: Proceedings at the unveiling of the memorial to Lawrence of Arabia, 3 October, 1936, containing a speech by Churchill, *frontispiece, original printed wrappers [not in Woods]* sm. 4to Oxford, 1937

188 Churchill (Sir Winston S.)—Political Warfare Executive Leaflets: France no. 1, August 1940; Luftpost no. 15 and another (code number G91), 1941-43; De Luchtpost no. 7-8, 1941; Le Courier de l'Air, 2 issues (code number F2, F71), and one supplement (no. 45), 1943, 8 leaflets in all, *illustrations, unbound as issued* various sizes 1940-43

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* The leaflets contain various articles relating to Churchill.

189 Churchill (Sir Winston S.) *Beating the Invader: a message from the Prime Minister*, 2 pp., *unbound as issued* [Woods A69] 4to [1941]

190 Churchill (Sir Winston S.)—Political Warfare Executive Leaflets: Luftpost von der Royal Air Force abgeworfen, no. 1-23, 25-26, 1941; no. 2, 1942, 26 leaflets in all, *illustrations, unbound as issued* 8vo 1941-42

**
* The series contains various speeches by Churchill and other references to him.

191 Churchill (Sir Winston S.) *A History of the English Speaking Peoples*, 4 vol., FIRST EDITION, *maps and genealogical tables, original cloth, dust-jackets* [Woods A138a] 8vo 1956-58

192 Churchill (Sir Winston S.) *An act to proclaim Sir Winston Churchill an honorary citizen of the United States of America*, limited to 1500 copies, *portrait, original morocco gilt*. 58mm. by 40mm. Worcester, Achille J. St. Onge, 1964

193 Churchill (Sir Winston S.) *My African Journey*, original pictorial wrappers, n.d.; Churchill's Visit to Norway: Speeches, original pictorial wrappers, Oslo, 1949; Stalin's Correspondence with Churchill, Attlee, Roosevelt and Truman, 1941-45, first English edition, original cloth, dust-jacket, 1958 8vo (3)

194 Churchill (Sir Winston S.) and others. Great Speeches of the War, portraits, original cloth, 1915—Scott (A. MacCallum) Winston Churchill in Peace and War, original cloth, dust-jacket, 1916—Hay (M. V.) Winston Churchill and James II, original wrappers, 1934—Cunningham-Reid (Captain) Besides Churchill—Who?, original limp cloth, dust-jacket, 1942 8vo (4)

195 Churchill (Sir Winston S.)—City of Westminster. Presentation of the First Honorary Freedom of the City to The Right Honourable Winston Leonard Spencer Churchill, plate, original printed wrappers, 1946—Philipot (John) Roll of the Constables of Dover Castle, with a foreword by Sir Winston Churchill, original cloth, dust-jacket, 1956—The Prince Consort's Library, Aldershot, foreword by Sir Winston Churchill, 3 vol. including 2 catalogues, original wrappers, 1960—Commemoration of the Centenary of David Lloyd George, containing a tribute by Sir Winston Churchill, original wrappers, Bangor, 1963—Sir Winston Churchill: Memorial addresses and tributes on the Congress of the United States, original cloth gilt, Washington, 1965 8vo (7)

196 Churchill (Sir Winston S.) Blood Sweat and Tears, dust-jacket, 1941; The Unrelenting Struggle, 1942; A History of the English Speaking Peoples, 4 vol., maps and genealogical tables, 1956-68, first American editions, original cloth; and nine other books by or relating to Churchill 8vo (15)

197 Churchill (Sir Winston S.)—The British Gazette, edited by Sir Winston Churchill, no. 1, 2, 4-8, May 5-13, 1926; seventeen other newspapers and bulletins issued during the General Strike, and a copy of "The Times" for Saturday, June 28, 1919, with the full text of the Peace Treaty, unbound as issued folio (25)

198 Churchill (Sir Winston S.)—A picture postcard with a portrait of Mussolini, signed by Churchill across his face between nose and lip, on card mount

** The postcard was found in Tripoli, and signed for the owner when he accompanied Churchill round the harbour there.

199 Churchill (Sir Winston S.)—National Liberal Federation. Proceedings in connection with the Twenty-Sixth Annual Meeting, containing a speech by Churchill, *backstrip added*, 1904—Morley (John) The Issues at Stake, containing a speech by Churchill, 1904—Macpherson (H.) The Gospel of Socialism, containing preface by Churchill, *original wrappers* [Woods B3], Dundee, [c. 1908]—"To a Victorious Conclusion", containing speech by Churchill, 1914, and two others, *original wrappers, or unbound as issued* 8vo (6)

The Property of Lady Morrison of Lambeth

200 Churchill (Sir Winston S.) My Early Life, PRESENTATION COPY, *inscribed by the author to Sir Herbert Morrison, plates, original cloth, dust-jacket* 8vo 1942

201 Kennedy (John F.) Why England Slept, INSCRIBED BY THE AUTHOR to Sir Herbert Morrison, *original wrappers* 8vo 1962

Other Properties

202 Clemens (S. L., "Mark Twain") Works, vol. 1-22 of 25 volumes, *author's edition de luxe, number 114 of 620 copies, SIGNED BY THE AUTHOR, portraits, plates, original green cloth, paper labels, a little worn, t.e.g., uncut* 8vo 1899-1900

203 [Connolly (Cyril)] The Unquiet Grave, a word cycle by Palinurus, FIRST EDITION, *number 309 of 1,000 copies, 4 plates, original wrappers, slightly soiled* 8vo Horizon, 1944

204 Conrad (Joseph) The Nigger of the Narcissus, *first English edition, original cloth*, 1989—Lawrence (D. H.) The Man who Died, *original cloth*, 1931 8vo (2)

205 CRAIG (EDWARD GORDON)—Playfair (Nigel) *The Story of The Lyric Theatre, Hammersmith, coloured plates after Lovat Fraser and others, original cloth, spine faded* 8vo 1925

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* Edward Gordon Craig's copy, with his extensive annotations in the margins and on endpapers, the majority caustic comments on the author and the running of the Lyric Theatre.

206 Crane (Walter) *Renascence, a book of Verse, number 58 of 500 copies, decorations by the author, original boards, uncut, unopened, 1891—Housman (Laurence) All-Fellows, illustrations by the author, original cloth, 1896—Dunsany (Lord) A Dreamer's Tales, signed by the author, illustrations by S. H. Sime, original cloth, 1910; Five Plays, original cloth, 1914* 8vo (4)

207 Cuala Press. *A Broadside [second series], edited by W. B. Yeats and F. R. Higgins, 12 numbers, limited to 300 copies, of which this is one of the 200 unbound sets, hand-coloured illustrations by Jack Yeats and others, unbound as issued [Wade 249]* folio Dublin, 1935

BOOKS FORMERLY IN THE POSSESSION OF C. H. AND RUTH DANIEL

208 Masfield (John) *Gautama the Enlightened, 1941; Wonderings, New York, 1943; New Chum, 1944; Reynard the Fox, 1946; Thanks before Going, 1947; A Book of both Sorts, 1947, FIRST EDITIONS, PRESENTATION COPIES, inscribed by the author to Ruth Daniel—Masfield (Lewis) Cross-Double Cross, inscribed to Ruth Daniel by Con and Jan (Mr. and Mrs. J. Masfield, to whom the book was dedicated), 1936, original cloth, dust-jackets—A photograph of John Masfield at his bookshelves, inscribed to Ruth Daniel, 1967* 8vo (8)

209 Morris (William) *The Well at the World's End, 2 vol., both inscribed by John Masfield to Ruth Daniel below a water-colour drawing, 2 A.L.s.s. referring to the book and to Morris loosely inserted, original linen-backed boards, vol. 2 affected by damp, 1896—Hardy (Florence Emily) The Life of Thomas Hardy, 2 vol., a typed L.s. from John Masfield referring to Hardy as a poet and a friend, Cirencester, n.d., loosely inserted, original cloth, 1933* 8vo (4)

210 Pattison (Mark) *Memoirs, an A.L.s. from the author to C. H. Daniel inserted, 2 pages, Paris, n.d., original cloth, lower cover badly affected by damp, 1885—Benson (A. C.) The Thread of Gold, Ruth Daniel's copy, an A.L.s from the author to her mother loosely inserted, 4 pages, Cambridge, 25 November, 1905, original cloth, slightly stained, 1912* 8vo (2)

211 Daniel Press. Madan (F.) and others. *Memorials of C. H. O. Daniel with a bibliography of the press, 1845-1919, portrait, illustrations, original linen-backed boards, uncut* 4to Oxford, 1921

212 Patmore (Coventry) *Poems, 4 vol., PRESENTATION COPY inscribed by the author to C. H. Daniel, slightly spotted, original morocco backed cloth, t.e.g., spines rubbed* 8vo n.d.

** The inscription is dated 1884, the year in which poems by the author's son Henry Patmore were printed by Daniel at his press.

213 Shelley (P. B.) *Poetical Works, edited by H. Buxton Forman, 2 vol., an A.L.s. from the editor to C. H. Daniel inserted, original buckram gilt, uncut* 8vo 1882

214 Davies (W. H.) *The Lovers' Song-Book, number 39 of 250 copies, signed by the author, PRESENTATION COPY, inscribed by the author to Brian Walers, original cloth-backed boards, spine worn* 8vo Gregynog Press, 1933

215 Davies (W. H.) *Poems 1930-1931, 1932; My Birds, 1933; My Garden, 1933, FIRST EDITIONS, PRESENTATION COPIES, inscribed by the author to Brian Walers, original cloth, dust-jackets* 8vo (3)

216 Davies (W. H.) *Love Poems, 1935; The Birth of Song, 1936; The Lonliest Mountain and other Poems, 1939, FIRST EDITIONS, PRESENTATION COPIES, inscribed by the author to Brian Walers, original cloth, dust-jackets* 8vo (3)

217 Davies (W. H.) Farewell to Poesy, 1910; Forty New Poems, 1918; Secrets, 1924; The Song of Love, 1926; In Winter, *number 39 of 290 copies, signed by the author*, 1931; Common Joys and other Poems, 1941, FIRST EDITIONS, *original bindings, three with dust-jackets* 8vo (6)

218 [Dodgson (C. L.)] Alice's Adventures in Wonderland, FIRST PUBLISHED EDITION, 1866; Through the Looking Glass, FIRST EDITION, 1872, *illustrations by [Sir] John Tenniel, original cloth, g.e., somewhat soiled and stained throughout, gatherings C and D of the first loose, some leaves torn, bindings worn and stained, the first repaired* 8vo (2)

219 Dome (The). A quarterly containing examples of all the arts, *numbers 1-5; new series numbers 1, 6 parts in all, plates, numbers 1-5 in original boards, numbers 4 and 5 with dust-jackets, the last in original wrappers, all uncut and unopened* 4to 1897-1898

** The magazine contains contributions by W. Yeats, Laurence Housman and others, with woodcuts by William Nicholson, E. Gordon Craig, and E. Orlik.

220 Dostoevsky (F. M.) The Grand Inquisitor, translated by S. S. Koteliansky, introduction by D. H. Lawrence (14 pages), *number 99 of 300 copies, original parchment, geometric design on upper cover formed by coloured onlays, uncut, slip-case [Roberts B28]* 8vo Printed by George W. Jones, 1930

221 DOUGHTY (CHARLES M.) TRAVELS IN ARABIA DESERTA, with a new preface by the author, introduction by T. E. Lawrence, 2 vol., LARGE-PAPER COPY, *of which only six were printed, signed by the author and T. E. Lawrence, with a manuscript statement regarding the six copies by T. E. Lawrence, signed with initials, on verso of title to vol. I, maps, plates, and illustrations in text, original deerskin gilt, slightly gnawed inside one cover and along lower edge of another, t.e.g.* 4to 1921

222 Douglas (Norman) In the Beginning, *number 120 of 700 copies, signed by the author, original patterned paper boards, leather label (rubbed), uncut [Woolf A26a]* 8vo Privately Printed, 1927

223 Douglas (Norman) *One Day*, FIRST EDITION, *limited to 500 copies, of which this is number 6 of 300 on Vergé paper, portrait, original boards, uncut* [Woolf A29a] 8vo *The Hours Press*, 1929

224 Douglas (Norman) *Nerinda*, FIRST EDITION, *limited to 475 copies signed by the author, original orange boards, slip-case* 8vo *Florence, G. Orioli*, 1929

225 Douglas (Norman) *Together*, FIRST EDITION, *original cloth, spine faded*, 1923—Lancaster (Osbert) *Progress at Pelvis Bay*, FIRST EDITION, *illustrations by the author, original cloth-backed boards*, 1936—Greene (Graham) *The Heart of the Matter*, FIRST EDITION, *original cloth*, 1948—Waugh (Evelyn) *Officers and Gentlemen*, FIRST EDITION, *original cloth, dust-jacket, torn and soiled*, 1955; and others 8vo (8)

226 DOYLE (Sir ARTHUR CONAN) *A Study in Scarlet*, (in Beeton's Christmas Annual), *illustrations, cloth, lacking wrappers and advertisements* 8vo [1887]

** * The first appearance of Sherlock Holmes.

227 Doyle (Sir Arthur Conan) *The Sign of Four*, FIRST EDITION, *original cloth, slightly worn, front endleaf, frontispiece, title, and contents loose* 8vo 1890

228 Doyle (Sir A. Conan) *The Memoirs of Sherlock Holmes*, FIRST EDITION, *frontispiece, loose, illustrations, a little spotting, original cloth, inside hinges strained, g.e.* 8vo 1894

229 Doyle (Sir Arthur Conan)—*The Strand Magazine*, vol. 2-6, and 8, containing all "The Adventures of Sherlock Holmes", and "An Alpine Pass on Ski" by Sir Arthur Conan Doyle, *illustrations, original cloth, slightly worn and stained* 8vo 1891-94

230 Doyle (Sir Arthur Conan) *The Hound of the Baskervilles*, FIRST EDITION, *plates, one loose, original cloth* 8vo 1902

231 Doyle (Sir Arthur Conan)—A collection of books, pamphlets and magazines relating to Sherlock Holmes and Dr. Watson, including H. W. Bell's "Sherlock Holmes and Dr. Watson," FIRST EDITION, *limited to 500 copies*, 1932; Ellery Queen's "The Misadventures of Sherlock Holmes", FIRST EDITION, *Boston*, 1944, and *revised edition*, *Chicago*, 1960; Vincent Starrett's "The Private Life of Sherlock Holmes, FIRST EDITION, *New York*, 1933; "221b", edited by Vincent Starrett, FIRST EDITION, *New York*, 1940, *the second, fourth and fifth items, and seventeen others*, PRESENTATION COPIES, *inscribed by the authors or editors to Sir S. C. Roberts, author of "Doctor Watson,"* 1931, and "Holmes and Watson", 1953, and editor of "The Megatherium Thefts, *limited to 125 copies*, *Cambridge*, 1945 (copies of the three books present), *original bindings, some with letters inserted*
8vo (60)

232 Doyle (Sir A. Conan) Round the Red Lamp, *stitching slightly defective, small hole in spine*, 1894; Through the Magic Door, *illustrations, some spotting, cloth, worn*, 1907—Bennett (Arnold) Those United States, 1912; These Twain, 1915—Galsworthy (John) Collected Poems, 1934, FIRST EDITIONS, *original cloth*; and three others
8vo (8)

233 Drinkwater (John) Preludes, 1922, *number 25 of 125 copies signed by the author, original blue parchment, in slip-case*—Hodgson (Ralph) The Bull, 1913, The Mystery, 1913, Eve, 1913, *Flying Fame editions, bound together in buckram, wrappers in*—David (Richard) The Janus of Poets, *Cambridge*, 1935, *original cloth*, PRESENTATION COPY to Harley Granville-Barker "in gratitude, fear, and trembling"; and six others
8vo (9)

The Property of a Lady

234 DULAC (EDMUND) A PEN AND INK DRAWING OF ARNOLD BENNETT, depicting him as a juggler, the crockery with titles, etc., captioned on mount "A Great Adventure. (Mr. Arnold Bennett in his famous Pottery Act.) But not quite the greatest", *signed and dated 1919, framed and glazed* 257mm. by 186mm.

Emund Dulac.



LOT 234 (reduced)

Other Properties

235 Du Maurier (George) A pencil drawing of Trilby, *framed and glazed, signed on the mount beneath description "Trilby. Study for Trilby's first appearance", the mount dampstained*; Four pencil drawings of standing figures, mounted together with a copy of the illustration "Oon pair de gong blong" for which the studies were made, *framed, the mount signed below description, spotted and stained* [c. 1894]

** The illustrations appear in the 1895 one-volume edition of *Trilby* opposite page 14, and 298.

236 Durrell (Lawrence) *Beccafico*, FIRST EDITION, *number 105 of 150 copies signed by the author, text in English and French, original wrappers*
16mo *La Licorne*, 1963

237 Durrell (Lawrence) *La Descente du Styx*, FIRST EDITION, *number 95 of 250 copies signed by the author, text in French and English, original wrappers*
4to *La Murène*, 1964

238 Durrell (Lawrence) *The Alexandria Quartet: Justine*, 1957; *Balthazar*, 1958; *Mountolive*, 1958; *Clea*, 1960, FIRST EDITIONS, *original cloth, dust jackets (a little worn)*
8vo (4)

239 DURRELL (LAWRENCE)—PERSONAL LANDSCAPE, edited by Bernard Spencer, Robin Fedden and Lawrence Durrell, vol. I, parts 1 and 2 (lacks 3 and 4), vol. II, parts 1-4, a complete set except for the two missing parts in vol. I, *original wrappers* 4to Cairo, 1942-45

** Containing contributions by Lawrence Durrell and the other two editors, Keith Douglas, George Seferis, etc. The stock was destroyed and copies are now of the utmost rarity; only one complete set has been sold at auction.

240 FEDDEN (ROBIN) Personal Landscape, THE AUTOGRAPH MANUSCRIPT, much corrected, typescript, also corrected, corrected galley proof, and a copy of the FIRST EDITION, signed by the author

** This account of the magazine *Personal Landscape* was published by Turret Books in June 1966.

The Property of a Gentleman

241 [ELIOT (T. S.), G. C. FABER, F. V. MORLEY, AND JOHN HAYWARD]. NOCTES BINANIANAE: Certain voluntary and satirical verses, FIRST EDITION, number 19 of 25 copies, *original wrappers, uncut* [Gallup B46] 8vo 1939

** F. V. Morley's copy, a typed note of description with his signature loosely inserted.

The Property of a Gentleman

242 FROST (ROBERT) NORTH OF BOSTON, FIRST EDITION, FIRST ISSUE, PRESENTATION COPY, inscribed by the author to Mrs. Gardner, with the accompanying two page A.L.s., "... Yet I am going to forgive you in the most demonstrative way I have at command, by sending you this book I care a great deal for. You mustn't try to like it beyond your inclination . . .", original green buckram, lettered in gold, blind rule border round upper cover, cloth around title on upper cover faded

4to 1914

Our best regards to you all.

Sincerely yours

Robert Frost.

I have just got a very heavy pair
of shoes I am very much interested
in.

Other Properties

243 Eliot (T. S.) *The Sacred Wood*, FIRST EDITION, *original cloth, slightly worn and soiled* [Gallup A5a] 8vo 1920

244 Eliot (T. S.) *Poems 1909-1925*, FIRST EDITION, *original cloth, uncut, dust-jacket soiled* [Gallup A8a] 8vo 1925

245 Eliot (T. S.) *For Lancelot Andrewes*, FIRST EDITION, *original cloth, uncut, dust-jacket soiled* [Gallup A12a] 8vo 1928

246 Eliot (T. S.) *For Lancelot Andrewes*, FIRST EDITION, *original cloth, uncut, front endpaper soiled* [Gallup A12a] 8vo 1928

247 Eliot (T. S.) *Ash-Wednesday*, *first unlimited edition, original brown cloth, t.e.g., uncut, dust-jacket* [Gallup A15b] 8vo 1930

248 Eliot (T. S.) *Sweeney Agonistes*, FIRST EDITION, *original blue boards, dust-jacket* [Gallup A23] 8vo 1932

249 Eliot (T. S.) *After Strange Gods*, FIRST EDITION, *original black cloth* [Gallup A25a] 8vo 1934

250 Eliot (T. S.) *Old Possum's Book of Practical Cats*, FIRST EDITION,
original cloth [Gallup A34a] 8vo 1939

251 Eliot (T. S.) *Homage to John Dryden*, Hogarth Press, 1924; *The Dry Salvages*, 1941; *Little Gidding*, 1942, *two copies*; FIRST EDITIONS, *original wrappers*; and two others 8vo (6)

252 Eliot (T. S.) *East Coker*, 1941; *Burnt Norton*, 1941; *The Dry Salvages*, 1941; *Little Gidding*, 1942, *the third and fourth* FIRST EDITIONS, *original wrappers*; *Four Quartets*, *first English edition*, *original cloth*, *dust-jacket*, 1944 [Gallup A36c, A37, A39, A42, A44b] 8vo (5)

253 Eliot (T. S.) *Undergraduate Poems* published while he was at college in *The Harvard Advocate*, [limited to about 1,000 copies, of which about 750 were withdrawn from circulation], *original wrappers* [Gallup A53] 8vo Cambridge, Mass. [1949]

254 Eliot (T. S.) *Four Quartets*, number 247 of 290 copies, signed by the author, *original parchment-backed boards*, t.e.g., *slip-case* folio 1960

255 Epstein (Jacob)—Lafond (Paul) *Le Sculpture Espagnole*, Jacob Epstein's copy, with his signature on title and a note in pencil on endleaf, illustrations, *original cloth*, ink-stained 8vo Paris, n.d.

256 Fitzgerald (F. Scott) *Tender is the Night*, FIRST EDITION, title vignette and head- and tail-pieces by Edward Shenton, *original cloth gilt*, slight stain on upper cover 8vo New York, Scribner's, 1934

The Property of a Lady

257 Furniss (Harry) Five pen and ink drawings, *all signed by the artist, one inscribed on the mount to Mrs. Hunter, 1890, and another, possibly also by Furniss, all framed and glazed*

258 Furniss (Harry) Ten metal plates for his illustrations for an article by Mrs. R. Hunter on Hospital Running, published in the *English Illustrated Magazine*, March, 1891, *mounted on wood blocks, in box*—Harry Furniss's Royal Academy, number 232 of 1,000 copies, *signed by the artist, plates, original cloth gilt, inner joint split, folio, 1887; and two others various sizes (4)*

259 Furniss (Harry) A series of A.L.s.s., c. 165 pages, 8vo and 4to, 1885-1901 and undated, to Sir Robert Hunter and his wife, discussing his work and his day-to-day life, illustrated with numerous amusing pen-and-ink drawings

Other Properties

260 Furniss (Harry) A pen and ink drawing of a tramp seated at a table, writing a letter, *signed and dated 1884, in contemporary frame, the mount and a label on back with the caption "Good Advertisement. I used your soap two years ago, since then I have used no other"* 169mm. by 139mm.

** One of the most well-known drawings by Furniss. It appeared originally in *Punch*, and was subsequently reproduced by a soap manufacturing company in their advertisements.

261 [Galsworthy (John)] A Man of Devon, by John Sinjohn, FIRST EDITION, *original cloth, soiled* 8vo 1901

262 Galsworthy (John) *The Country House*, FIRST EDITION, PRESENTATION COPY, *inscribed by the author, original cloth*, 1907; *The Dark Flower*, FIRST EDITION, *original cloth*, 1913; *The Forsyte Saga*, FIRST EDITION, *folding table, original cloth*, 1922 8vo (3)

263 Galsworthy (John) *Plays*, number 745 of 1,275 copies, *signed by the author, original buckram, t.e.g., dust-jacket*, 1929; *A Rambling Discourse*, number 109 of 400 copies, *signed by the author, original boards, uncut, unopened*, 1929, and three others, all FIRST EDITIONS 8vo (5)

264 Gill (Eric) *Art Nonesence, and other Essays*, 1929—Huxley (Aldous) *Vulgarity in Literature*, 1930—Pound (Ezra) *Make it New*, [Gallup A36a], 1934—Eliot (T. S.) *The Dry Salvages* [Gallup A39], 1941; *Little Gidding* [Gallup A42], 1942, FIRST EDITIONS, *original bindings, slightly soiled or stained* 8vo (5)

265 Gissing (George R.) *Workers in the Dawn*, 3 vol., FIRST EDITION, *former owner's signature on flyleaves and titles, original cloth, worn, library labels removed from upper covers, Lord Esher's copy, with his bookplate, fitted cases* 8vo 1880

266 Gissing (George) *The Crown of Life*, 1899—Conrad (Joseph) *The Rover*, 1923—Stevenson (R. L.) *Lay Morals*, 1911; *Records of a Family of Engineers*, 1912, FIRST EDITIONS, *original cloth; and others* 8vo (21)

267 Gogarty (Oliver St. John) *Elbow Room*, FIRST EDITION, *limited to 450 copies, original linen-backed boards, uncut, unopened* 8vo Dublin, Cuala Press, 1939

268 Gogarty (Oliver St. John) *Elbow Room*, FIRST EDITION, *limited to 450 copies, original linen-backed boards, uncut, unopened* 8vo Dublin, Cuala Press, 1939

269 Goncourt (Edmond and Jules de) *Un Premier Livre: En 18 . . .*, PRESENTATION COPY, *inscribed by Edmond de Goncourt to Gustave Frederix, portrait, slightly spotted, decorated cloth, soiled, original wrappers bound in* 8vo Brussels, 1884

270 Gosse (Sir Edmund) *Father and Son, frontispiece, slightly spotted, original cloth, worn, 1907—Wells (H. G.) A Thesis on the Quality of Illusion . . ., original wrappers, n.d.* 8vo (2)

271 Graham (Winston) *Night Without Stars, 1954; The Little Walls, 1957; Cordelia, 1963; The Forgotten Story, 1964; Night Journey, 1966; After the Act, 1966—Ferrars (E. X.) Enough to Kill, 1955; Kill or Cure, 1956; Fear the Light, 1960; No Peace for the Wicked, 1966—Le Carré (John) The Le Carré Omnibus, 1964; The Looking Glass War, 1965, all signed by the author, original cloth, dust-jackets* 8vo (12)

272 Grahame (Kenneth) *The Wind in the Willows, FIRST EDITION, frontispiece, original cloth gilt, t.e.g., joints rubbed, endpapers renewed* 8vo 1908

273 [Graves (Robert)] *The Carthusian, vol. XI, no. 373 - vol. XII, no. 405, 33 numbers in all, bound in one vol., contemporary half roan* 4to Feb. 1914 - Dec. 1918

** The Charterhouse School Magazine, containing fourteen poems by Robert Graves [Higginson C19-25, 27, 28, 31, 32, 38, 41 and 42], one letter [C29] and another signed by Graves and others [C26], as well as various references to him in the reports of school activities.

273A Graves (Robert) *The Shout, FIRST EDITION, number 113 of 530 copies, signed by the author, owner's name on endpaper, original decorated boards* [Higginson A31] 8vo 1929

274 Graves (Robert)—*Epilogue, a Critical Summary, edited by Laura Riding and Robert Graves, vol. 1-3 (all published), original boards* [Higginson B22, 24, 25] 8vo Seizin Press, 1935-37

** Each number contains several contributions by Graves, some jointly written with Laura Riding and others.

275 Graves (Robert) *Seventeen Poems missing from Love Respelt, FIRST EDITION, number 58 of 330 copies, signed by the author, original wrappers, uncut, unopened.* 8vo Privately Printed, 1966

276 Graves (Robert) *Poems 1938-1945*, FIRST EDITION, 1946; King Jesus, first English edition, map, 1946, original cloth, dust-jackets [Higginson A58a, A59b] 8vo (2)

277 Gregory (Lady, Translator) *The Kiltartan Poetry Book*, limited to 400 copies, presentation copy from Lady Gregory inscribed "A.W. from A.G., Xmas 1918", original quarter holland boards, in the original plain dust-wrapper 8vo Churchtown, Cuala Press, 1918

278 Greene (Graham) *The Name of Action*, FIRST EDITION, original blue cloth gilt, slightly rubbed 8vo 1930

279 Greene (Graham) *It's a Battlefield*, FIRST EDITION, original black cloth, spine faded 8vo 1934

280 Greene (Graham) *The Third Man and The Fallen Idol*, inscription on flyleaf, 1950; *The End of the Affair*, 1951—Huxley (Aldous) *Limbo*, binding spotted, label rubbed, 1920; *Crome Yellow*, half-title browned, binding spotted, uncut, 1921, FIRST EDITIONS, original cloth 8vo (4)

281 Gwilym (Dafydd ap) *Selected Poems*, translated by Nigel Heseltine, edited by Frank O'Conner, FIRST EDITION, number 211 of 280 copies, original linen-backed boards, uncut, unopened 8vo Dublin, Cuala Press, 1944

282 Haggard (Sir H. Rider) *She*, FIRST EDITION, with the 2 coloured plates and the leaf of publisher's advertisements, stamp on verso of plates, original blue cloth gilt, slightly spotted, spine faded [Sadleir 1092] 8vo 1887

283 Haggard (Sir H. Rider) *Maiwa's Revenge*, inscription on half-title, slight spotting, a few stains, 1888—Haggard (H. Rider) and Andrew Lang. *The World's Desires*, 1890—Stevenson (R. L.) *The Black Arrow*, 1888—Stevenson (R. L.) and Lloyd Osborne. *The Wrecker*, frontispiece and illustrations, 1892, FIRST EDITIONS, advertisements at end of each vol., original cloth, slightly rubbed 8vo (4)

284 Haggard (H. Rider) *The People of the Mist*, owner's name on half-title, some spotting, inside hinges cracked, 1894; *Fair Margaret*, a few spots, 1907; *Ayesha*, 1909, FIRST EDITIONS, all with illustrations, original cloth; and another 8vo (4)

285 Haggard (H. Rider) *Cleopatra*, FIRST EDITION, illustrations, one torn, a few leaves slightly spotted, original cloth, 1889—Bates (H. E.) *The Hessian Prisoner*, number 484 of 550 copies signed by the author, frontispiece, original buckram, 1930—Benson (Stella) *Hope Against Hope* and other stories, limited to 670 copies signed by the author, cloth-backed boards, t.e.g., 1931—Morgan (Guy) *Off the Record: Judgement Day*, *The Story of William McShakespeare*, *The Bird*, *Toad in the Stalls*, *The Commissar*, *Mr. Christmas Strikes Back*, number 75 of 250 copies, original wrappers, in card slip-case, 1960-62; and 20 others 8vo (29)

286 Hanley (James) *Resurrexit Dominus*, FIRST EDITION, number 37 of 99 copies, signed by the author, original parchment, t.e.g., 1934—Powys (John Cowper) *Lucifer*, FIRST EDITION, number 112 of 560 copies, signed by the author, original morocco-backed cloth, 1956—Welch (Denton) *I Left my Grandfather's House*, FIRST EDITION, limited to 150 copies, original pictorial cloth, Lion and Unicorn Press, 1958 8vo (3)

287 Hardy (Thomas) *A Group of Noble Dames*, FIRST EDITION, original cloth gilt, uncut 8vo 1891

288 Hardy (Thomas) *No Bell-Ringing. A Ballad of Durnover*, FIRST EDITION, number 22 of 25 copies, PRESENTATION COPY, inscribed by the author on title to *Newman Flower*, brown morocco, original wrappers bound in 4to *Dorchester*, 1925

** An illustrated programme for the first film of *Tess of the D'Urbervilles* is loosely inserted in this copy.

289 Hardy (Thomas) *The Dynasts*, 3 vol., limited to 525 copies, signed by the author, etched portrait, original vellum-backed boards, uncut, vol. 1 with dust-jacket 4to 1927

290 Hardy (Thomas) *The Dynasts*, 3 vol., *limited to 525 copies, signed by the author, portrait, original vellum-backed boards, uncut, unopened* 4to 1927

291 Hardy (Thomas) *The Hand of Ethelberta*, 2 vol., FIRST EDITION, *illustrations, original cloth, worn, ex-library copy*, 1876; *The Mayor of Casterbridge*, 2 vol., FIRST EDITION, *contemporary half calf*, 1886; *The Well-Beloved*, FIRST EDITION, *frontispiece, original cloth gilt, edges of covers faded*, 1897 8vo (5)

292 Harris (Frank) *Joan la Romée*, PRESENTATION COPY, *inscribed by the author to Filson Young, original wrappers, slightly soiled, uncut, unopened, Nice, n.d.*—Wilde (Oscar) *Vera: or the Nihilists*, *limited to 200 copies, original wrappers, soiled, rebacked*, 1902 sm. 4to (2)

293 Hemingway (Ernest) *The Sun Also Rises*, FIRST EDITION, *original cloth* 8vo New York, 1926

294 Hewlett (Maurice) *A Masque of Dead Florentines*, FIRST EDITION, *original cloth, oblong 4to*, 1895; *The Village Wife's Lament*, FIRST EDITION, *original boards*, 8vo, 1918, *Lord Esher's copies, with his bookplate*—Wolfe (Humbert) *The Silver Cat*, *limited to 750 copies, original boards, uncut, unopened*, 8vo, New York, 1928—Gide (André) *Montaigne*, *number 147 of 800 copies, signed by the author, original cloth, t.e.g.*, 1929; and four others 8vo and 4to (8)

295 Hobbes (John Oliver) *The Dream and the Business*, *original cloth, decoration on upper cover by Aubrey Beardsley, spine discoloured*, 1906—Hayes (A.) Richard Le Gallienne, and Norman Gale. *A Fellowship in Song*, *large-paper copy, unbound, uncut, unopened*, Rugby, 1893—Rodd (R.) *Ballads of the Fleet*, FIRST EDITION, *presentation copy, original cloth*, 1897—Pseudonym Library, 10 vol., *original cloth or wrappers*, 1892-1913 8vo (13)

296 Hopkins (Gerald Manley) *The Letters to Robert Bridges; The Correspondence of G. M. Hopkins and Richard Watson Dixon*, edited by Claude Colleer Abbott, 2 vol., *portraits, facsimiles, original buckram, dust-jackets (soiled)* 8vo 1935

297 HORIZON. A Review of Literature and Art, edited by Cyril Connolly, no. 1-121 in 119 parts, a complete set with the exception of the index, *plates, original wrappers, one backstrip strengthened with linen, a few other minor repairs* 8vo 1940-50

298 Housman (Laurence) The Death of Orpheus, 1921, The Duke of Flamborough, 1928, Palace Plays, 1930, A. E. H.: Some Poems, Some Letters and a Personal Memoir by his Brother, 1937; Back Words and Fore Words, 1945, FIRST EDITIONS, *original cloth, the last-named in dust-jacket*, PRESENTATION COPIES inscribed on publication (initials) to HARLEY GRANVILLE-BARKER 8vo (5)

299 Huxley (Aldous) Beyond the Mexique Bay, *illustrations, map endpapers*, 1934—Greene (Graham) The Name of Action, 1930; Stamboul Train, *some very slight spotting*, 1932, FIRST EDITIONS, *original cloth* 8vo (3)

300 Huxley (Aldous) Limbo, 1920; On the Margin, 1923; Little Mexican, 1924; Along the Road, 1925; Two or Three Graces, 1926; Proper Studies, 1927; Do What You Will, 1929; Brief Candles, 1930; Vulgarity in Literature, 1930; Brave New World, 1932; Texts and Pretexts, 1932; Time must have a Stop, 1945; The Perrenial Philosophy, 1946; Ape and Essence, 1949, FIRST EDITIONS, *original cloth, some stained, two with dust jackets* 8vo (14)

301 James (Henry) The American, FIRST EDITION, *former owner's name of title, original cloth, slightly worn* [Edel and Laurence A4a] 8vo Boston, 1877

302 James (Henry) The Bostonians, 3 vol., FIRST EDITION, "*publisher's compliments*" stamp on titles, *original cloth, uncüt, Lord Esher's copy, with the Oliver Brett bookplates* [Edel and Laurence A28a] 8vo 1886

303 James (Henry) The Princess Casamassima, 3 vol., FIRST EDITION, *original cloth, badly worn, lacking front endleaf of vol. 1, Lord Esher's copy, with the Oliver Brett bookplate* [Edel and Laurence A29a] 8vo 1886

304 James (Henry) *Partial Portraits*, FIRST EDITION, "publisher's compliments" stamp on title, original cloth, uncut, Lord Esher's copy, with the Oliver Brett bookplate [Edel and Laurence A30a] 8vo 1888

305 James (Henry) *The Aspern Papers*, 2 vol., FIRST EDITION, original cloth, uncut, Lord Esher's copy, with the Oliver Brett bookplates [Edel and Laurence A32a] 8vo 1888

306 Joyce (James) *A Portrait of the Artist as a Young Man*, FIRST EDITION, a few spots and stains, original blue cloth, spotted, spine soiled [Slocum and Cahoon 11] 8vo New York, B. W. Huebsch, 1916

307 Joyce (James) *Portrait of the Artist as a Young Man*, first English edition, made up from the American sheets, original cloth, slightly worn and faded [Slocum and Cahoon A12] 8vo [1917]

308 Joyce (James) *Ulysses*, first English edition, number 383 of 2,000 copies, original blue wrappers, uncut, unopened, A FINE COPY [Slocum and Cahoon A18] 4to Egoist Press, 1922

309 Joyce (James) *Ulysses*, first English edition, number 381 of 2,000 copies, original blue wrappers, uncut, unopened, A FINE COPY [Slocum and Cahoon A18] 4to Egoist Press, 1922

310 Joyce (James) *Ulysses*, first English edition, number 1,919 of 2,000 copies, half morocco, original wrappers bound in, uncut [Slocum and Cahoon A18] 4to Paris, for the Egoist Press, 1922

311 Joyce (James) *Pomes Penyeach*, FIRST EDITION, original boards, soiled [Slocum and Cahoon A24] 16mo Paris, Shakespeare and Co., 1927

312 Joyce (James) *Tales told of Shem and Shaun*, FIRST EDITION, number 312 of 500 copies, portrait of the author by Brancusi, original wrappers, uncut, slip-case [Slocum and Cahoon A36] 4to Paris, Black Sun Press, 1929

313 JOYCE (JAMES) *ULYSSES: SIX SIGNED PROOFS OF ORIGINAL ETCHINGS BY HENRI MATISSE*, number 15 of 150 sets, numbered, titled and signed in pencil, original canvas portfolio [Slocum and Cahoon A22] folio New York, The Print Club, 1935

** The etchings were made by Matisse to illustrate the edition of *Ulysses* published by the Limited Editions Club, New York, 1935.

314 Joyce (James) *The Mime of Mick, Nick and the Maggies*, FIRST EDITION, number 136 of 1,000 copies, original wrappers, slip-case [Slocum and Cahoon A43] 8vo Servire Press, 1933

315 Joyce (James) *The Essential James Joyce*, edited by Harry Levin, proof copy, original wrappers [Slocum and Cahoon A56] 8vo, 1948—Morand (Paul) *Open all Night*, number 10 of 275 copies, signed by the author, original buckram, uncut, 4to, 1923—Thomas (Dylan) *18 Poems*, original buckram-backed boards, dust-jackets, 8vo, Fortune Press, n.d.; and four others 8vo and 4to (7)

The Property of the late H. L. Drayton, Esq.

316 Hudson (W. H.) *A Crystal Age*, FIRST EDITION, 32 pages of advertisements at end, original cloth, uncut, slightly rubbed 8vo 1887

317 Hudson (W. H.) *The Naturalist in La Plata*, FIRST EDITION, plates, illustrations in the text, 40 pages of advertisements at end, original green buckram, uncut 8vo 1892

318 Hudson (W. H.) *Green Mansions*, FIRST EDITION, bookplate removed from front endpapers, original green cloth 8vo 1904

319 Hudson (W. H.) Afoot in England, FIRST EDITION, *original green cloth*,
t.e.g. 8vo 1909

320 Hudson (W. H.) Afoot in England, *another copy, original green cloth*,
t.e.g. 8vo 1909

321 Hudson (W. H.) Birds in a Village, 1893; Birds and Man, 1901; A Little
Boy Lost, *plates*, 1905; Dead Man's Plack, and An Old Thorn, *frontispiece*, 1920;
FIRST EDITIONS, *original cloth* 8vo (4)

322 Hudson (W. H.) Birds in London, *plates, illustrations in the text*, 1898;
Hampshire days, *frontispiece, illustrations in the text*, 1903; The Land's End, *plates*,
illustrations in the text, 1908; A Traveller in Little Things, 1921; FIRST EDITIONS,
original cloth 8vo (4)

323 Hudson (W. H.) El Ombu, 1902; Birds in a Village, 1893; Lost British
birds, *illustrations in the text*, *Society for the Protection of Birds*, 1894; FIRST
EDITIONS, *original bindings* 8vo (3)

324 Hudson (W. H.) British Birds, *coloured and plain plates and illustrations*
in the text by Archibald Thorburn and G. E. Lodge, 1895; Far Away and Long Ago,
portrait, 1918; Birds in Town and Village, *coloured plates* by E. J. Detmold, 1919;
The Book of a Naturalist, *n.d.*; FIRST EDITIONS, *original cloth* 8vo (4)

325 Kipling (Rudyard) and others. Quartette, the Christmas annual of the
Civil and Military Gazette, by four Anglo-Indian writers, FIRST EDITION, *wanting*
three of the seven inserted leaves of advertisements, original wrappers, wanting the
backstrip and lower wrapper, in a buckram folder and quarter morocco slip-case
8vo Lahore, 1885

** The other three "Anglo-Indian writers" were Kipling's father, mother
and sister.

326 Kipling (Rudyard) Departmental Ditties and other verses, FIRST EDITION, *some leaves stained, one leaf cropped, original printed wrappers, slightly defective, soiled and relined, wanting the red tape, in a buckram folder and quarter morocco slip-case* 8vo Lahore, 1886

327 Kipling (Rudyard) Under the Deodars, FIRST EDITION, *original wrappers, stitching loose, backstrip missing, in a buckram folder and quarter morocco slip-case* 8vo Allahabad, 1888

328 Kipling (Rudyard) The Phantom 'Rickshaw and other tales, FIRST EDITION, *original green printed wrappers, the wrappers slightly defective, in a buckram folder and quarter morocco slip-case* 8vo Allahabad, 1888

** The wrappers are of the rare issue without the apostrophe before 'rickshaw, and without the periods after the publisher's initials.

329 Kipling (Rudyard) Plain Tales from the Hills, FIRST EDITION, FIRST ISSUE, *original green pictorial cloth, in a buckram wrapper and quarter morocco slip-case* 8vo Calcutta, 1888

330 Kipling (Rudyard) Soldiers Three, a collection of stories, FIRST EDITION, *second issue, green wrappers, upper cover worn, in a buckram folder and quarter morocco slip-case* 8vo Allahabad, 1888

331 Kipling (Rudyard) The Story of the Gadsbys, FIRST EDITION, *second edition, green wrappers, covers mended, upper cover loose, in a buckram folder and quarter morocco slip-case* 8vo Allahabad, 1888

332 Kipling (Rudyard) Wee Willie Winkie, and other child stories, FIRST EDITION, *first issue, green wrappers, in a buckram folder and quarter morocco slip-case* 8vo Allahabad, 1888

333 Kipling (Rudyard) In Black and White, FIRST EDITION, *original green printed wrappers, lower cover missing, Allahabad, [1888]; The City of Dreadful Night, and other places, second edition, original green printed wrappers, worn, ibid., 1891; both in buckram folders and quarter morocco slip-case* 8vo (2)

334 Kipling (Rudyard) *Letters of Marque*, FIRST EDITION, 5 leaves of advertisements, original blue and red cloth, in a buckram folder and slip-case
8vo Allahabad, 1891

335 Kipling (Rudyard) *The Light that Failed*, FIRST EDITION, original blue cloth gilt, in a buckram slip-case, the Sadleir copy
8vo 1891

336 Kipling (Rudyard) *Life's Handicap*, 1891; *Many Inventions*, 1893; *The Day's Work*, 1898; FIRST EDITIONS, original blue cloth gilt
8vo (3)

337 Kipling (Rudyard) *Barrack-room Ballads*, FIRST EDITION, one of 225 large paper copies on Dutch paper, 1892; *The Seven Seas*, first English edition one of 150 large paper copies, 1896; uniform red buckram, t.e.g., uncut
8vo (2)

338 Kipling (Rudyard) *The Jungle Book*; *The Second Jungle Book*; together 2 vol., FIRST EDITIONS, illustrations, original blue cloth gilt
8vo 1894-95

339 Kipling (Rudyard) *Soldier Tales*, FIRST EDITION, plates, original blue cloth gilt, g.e., in a buckram slip-case, the fine Sadleir copy
8vo 1896

340 Kipling (Rudyard) "Captains Courageous", first English edition, plates, original blue cloth gilt, g.e., in a buckram slip-case, the fine Sadleir copy
8vo 1897

341 Kipling (Rudyard) "Captains Courageous", first English edition, plates, original blue pictorial cloth gilt, g.e., a fine copy
8vo 1897

342 Kipling (Rudyard) *The Light that Failed*, Maurice Barings' copy with his bookplate and signature on the endpapers, and an A.L. from Kipling, 1 page, Bateman's, n.d., thanking his correspondent for a book, written in pseudo-archaic language and an affected hand, signed "ye recipient" pasted in, another ownership inscription on the half-title, original blue cloth gilt, slightly worn
8vo 1897

343 Kipling (Rudyard) *White Horses*, first separate edition, original light blue printed wrappers, in a buckram folder and quarter morocco slip case

8vo 1897

** A piracy by T. J. Wise.

344 Kipling (Rudyard) *Wee Willie Winkie*, *Under the Deodars*, *The Phantom 'Rickshaw*, and other stories, Maurice Baring's copy with his bookplate and signature on the endpapers, and an A.L.s. from Kipling, 1 page, Bateman's, 1930, pasted in, original blue cloth, uncut

8vo 1898

345 Kipling (Rudyard) *The School Budget*, vol. 1, no. 13, containing a letter by Kipling, FIRST EDITION, FIRST ISSUE, original pink mimeographed wrappers, uncut, in a buckram wrapper and quarter morocco slip-case

small 8vo Horsmonden School, Kent, 1898

346 Kipling (Rudyard) *The Absent-Minded Beggar*, printed on satin, folded to form three panels, unbound as issued

small folio 1899

347 Kipling (Rudyard) *Cruisers*, FIRST EDITION, one of a small number of copies printed for copyright purposes, PRESENTATION COPY inscribed by the author on the title, the recipient's name cut from the head of the title, original green wrappers, uncut, in a buckram wrapper and quarter morocco slip-case

8vo New York, 1899

348 Kipling (Rudyard) *Putnam*, facsimile reprint of the page of text and manuscript colophon, on four pieces of tissue, unbound as issued

"Printed by Rudyard Kipling in a small hand press at his house
The Elms Rottingdean 1900"

** A biography of George Haven Putnam, written after the unauthorised publication of his works by G. P. Putnam's Sons, New York.

349 Kipling (Rudyard) *Just So Stories*, FIRST EDITION, plates by the author, original pictorial cloth

large 8vo 1902

350 Kipling (Rudyard) *The Five Nations*, first English edition, one of 200 large paper copies, 1903; *The Years Between*, FIRST EDITION, one of 200 large paper copies, 1919; uniform parchment-backed boards, i.e.g., uncut, original tissue wrappers 8vo (2)

351 Kipling (Rudyard) *The Muse among the Motors*, first published edition, original brown wrappers 8vo New York, 1904

** Only two copies were printed of the English edition, being sets of proofs for the *Daily Mail*.

352 Kipling (Rudyard) *The Sons of Martha*, broadside, printed on one side only, scored through with a single ink line, in a buckram folder and a quarter morocco slip-case 4to no place, printer or date

** Also in the folder is an A.L.s. from Kipling, 1 page, 8vo, Engelberg, 1909, to a Mr. Southgate, concerning the latter's violation of copyright by reprinting the poem—"for which you have my forgiveness". It is possible that this broadside is a proof for this English issue of the poem, afterwards abandoned. The first issue was printed in America in 1907.

353 Kipling (Rudyard) *Letters to the Family* (notes on a recent trip to Canada), FIRST EDITION, original blue printed wrappers, covers slightly discoloured, name on upper cover, in a buckram folder and half morocco slip-case small 8vo Toronto, 1908

354 Kipling (Rudyard) [Two Breitmann Ballads] Hans Breitmann as an Administrator [with all apologies to C. G. Leland], 8 pages, stitched, in a buckram folder 4to no place, printer or date

** The only issue of this item recorded is that of c. 1924, the same size as this, but with wrappers.

355 Kipling (Rudyard) *The Irish Guards*, first separate English edition, limited to 100 copies, original white wrappers, in a silk-lined red morocco box 4to 1918

356 Kipling (Rudyard) *The Scholars*, one of a small number of copies printed to secure copyright, blue morocco gilt, t.e.g., by the French Binders, Garden City, N.Y., the original wrappers bound in 8vo New York, 1919

357 Kipling (Rudyard) *Debits and Credits*, FIRST EDITION, Maurice Baring's copy, with his signature on the title and his bookplate, with an A.L.s., initials, from Kipling, *Brown's Hotel*, 1935, pasted in, original red cloth, t.e.g. 8vo 1926

358 Kipling (Rudyard) *Poems*, 3 vol., limited to 525 copies, portrait, original morocco, t.e.g., uncut 4to 1929

359 Kipling (Rudyard) *Ulster*, first English edition, limited to 25 copies *Kings' School, Ely*, 1914; *The War in the Mountains*, parts 1-3 only (of 5), first separate editions, New York, 1917; *The Horse Marines*, first separate editions, *ibid.*, 1910; *The Art of Fiction*, first separate edition, portrait, 1926; and three other pamphlets by or about Kipling; original bindings, four in buckram folder and quarter morocco slip case 8vo

360 Kipling (Rudyard) *Tales of "The Trade"*, 3 parts, first separate editions, original cream printed wrappers, New York, 1916; *"The Holy War"*, first separate edition, original cream wrappers, *ibid.*, 1917; *A Nativity*, FIRST EDITION, original cream wrappers, *ibid.*, 1917; *The Greek National Anthem*, first separate edition, original yellow wrappers, *ibid.*, 1918; *The Song of the Lathes*, first separate edition, original yellow wrappers, *ibid.*, 1918; *Address by Rudyard Kipling at University College, Dundee*, FIRST EDITION, original cream wrappers, *ibid.*, 1923; *London town*, FIRST EDITION, original cream wrappers, *ibid.*, 1923; *Independence*, first separate edition, original cream wrappers, *ibid.*, 1923; *Chartres Windows*, first separate edition, original cream wrappers, *ibid.*, 1925; together 12 pamphlets, in a buckram folder and a red quarter morocco slip-case 8vo

361 Kipling (Rudyard) *Barrack-room Ballads*, FIRST EDITION, 1892; *The Seven Seas*, first English edition, 1896; *Kim*, first English edition, 1901; *The Five nations*, first English edition, 1903; *Rewards and Fairies*, FIRST EDITION, 1910; *Songs from Books*, first English edition, 1913; *Something of Myself*, FIRST EDITION, 1937; original bindings 8vo (7)

362 Kipling (Rudyard) *The Fringes of the Fleet*, first English edition, 1915; *Kipling's Message*, first English edition, 1918; *Twenty Poems*, first English edition, 1918; *A Fleet in Being*, first English edition, 1898; *Justice*, first English edition, one sheet printed on both sides, 1918, six copies; *The Fox Meditates*, first English edition, 1933; *East of Suez*, 1931; *A Song of the English*, coloured plates by W. Heath Robinson, somewhat soiled, n.d.; original bindings various sizes (13)

END OF FIRST DAY'S SALE

SECOND DAY'S SALE

Tuesday, 12th March, 1968

AT ELEVEN O'CLOCK PRECISELY

The Property of a Gentleman

363 Garnett (David) *Lady into Fox*, 1922; *A Man in the Zoo*, 1924; *Go She Must!*, 1927; *The Sailor's Return*, 1925; *No Love*, 1929; *The Old Dovecote*, 1928; *Never be a Bookseller*, *New York*, 1929; *Rabbit in the Air*, 1932; *Pocahontas*, 1933; *The Grasshoppers Come*, 1931; *Beany-Eye*, 1935; *A Terrible Day*, 1932; *War in the Air*, 1941; FIRST EDITIONS, *original bindings, four with dust-jacket*
8vo (13)

364 Faulkner (William) *Mosquitoes*, FIRST EDITION, *original blue cloth*
8vo *New York*, 1927

365 Faulkner (William) *The Sound of Fury*, FIRST EDITION, *original cloth-backed patterned boards, in a slightly worn dust-jacket* 8vo *New York*, 1929

366 Faulkner (William) *These 13*, FIRST EDITION, *limited to 299 copies, original cloth-backed canvases* 8vo *New York*, 1931

367 Forster (E. M.) *Alexandria*, FIRST EDITION, *folding maps, diagrams, original boards, somewhat soiled* [Kirkpatrick A8a] 8vo *Alexandria*, 1922

368 Forster (E. M.) *Pharos and Pharillon*, *Hogarth Press*, 1923; *Anonymity, ibid.*, 1925; *A Letter to Madan Blanchard, ibid.*, 1931; *The Eternal Moment and other stories*, 1928; *What I Believe, Hogarth Press*, 1939; *Virginia Woolf*, 1941; *The development of English prose between 1918 and 1939, Glasgow*, 1945; *The Celestial Omnibus, with a presentation inscription from the author on a visiting card enclosed*, 1912; *all but the last* FIRST EDITIONS, *original bindings* 8vo (8)

368A Hemingway (Ernest) *Death in the Afternoon*, FIRST EDITION, *coloured frontispiece, plates, original cloth* 8vo New York, 1932

369 Hemingway (Ernest) *The Sun also Rises*, FIRST EDITION, *second issue*, New York, 1926; *For Whom the Bell Tolls*, FIRST EDITION, New York, 1940; *original cloth, the second with dust-jacket* 8vo (2)

370 Hemingway (Ernest) *Winner take Nothing*, FIRST EDITION, New York, 1933; *In our Time*, 1926; *Men without Women*, 1928; *To have and to have not*, 1937; *Green Hills of Africa*, 1936; *Across the River and into the Trees*, 1950; *the last five first English editions, the last three with dust-wrappers* 8vo (6)

371 Huxley (Aldous) *Point Counter Point*, FIRST EDITION, *number 77 of 256 copies signed by the author, original green buckram, t.e.g., uncut* 8vo 1928

372 Huxley (Aldous) *Arabia Infelix*, FIRST EDITION, *number 524 of 692 copies signed by the author, original cloth-backed boards* 8vo New York, 1929

373 Huxley (Aldous) *Music at Night, and other essays*, FIRST EDITION, *number 188 of 842 copies signed by the author, original cloth-backed marbled boards* 8vo New York, 1931

374 Huxley (Aldous) *Brave New World*, FIRST EDITION, *number 302 of 324 copies signed by the author, original yellow buckram, t.e.g., uncut, spine discoloured* 8vo 1932

375 Huxley (Aldous) *Beyond the Mexique Bay*, FIRST EDITION, *number 45 of 210 copies signed by the author, plates, original cloth-backed patterned boards, t.e.g., uncut* 8vo 1934

376 Huxley (Aldous) *Eyeless in Gaza*, FIRST EDITION, *number 179 of 200 copies signed by the author, original buckram-backed patterned boards, t.e.g., uncut* 8vo 1936

377 Huxley (Aldous) *The Olive Tree, and other essays*, FIRST EDITION, number 21 of 160 copies signed by the author, original green buckram, t.e.g., uncut, spine discoloured 8vo 1936

378 Huxley (Aldous) *Ends and Means*, FIRST EDITION, number 89 of 160 copies signed by the author, original cloth-backed patterned boards 8vo 1937

379 Huxley (Aldous) *Selected Poems*, Oxford, 1925; *What are you going to do about it?*, 1936, two copies; T. H. Huxley as a Man of Letters, 1932; FIRST EDITIONS; and four others; original bindings 8vo (8)

380 Joyce (James) *Ulysses*, first English edition, limited to 2,000 copies, buckram, uncut, original wrappers bound in [Slocum and Cahoon A18] 4to Egoist Press, 1922

381 Lawrence (D. H.) *Amores*, FIRST EDITION, original blue cloth [Roberts A9a] 8vo [1916]

382 Lawrence (D. H.) *Reflections on the Death of a Porcupine, and other essays*, FIRST EDITION, number 108 of 925 copies, original canvas-backed marbled boards, slip-case [Roberts A32] 8vo Philadelphia, 1925

383 Lawrence (D. H.) *David*, FIRST EDITION, limited to 500 copies, original yellow cloth [Roberts A34] 8vo 1926

384 Lawrence (D. H.) *Glad Ghosts*, FIRST EDITION, limited to 500 copies, original yellow wrappers [Roberts A36] 8vo 1926

385 Lawrence (D. H.) *Lady Chatterley's Lover*, FIRST EDITION, number 704 of 1,000 copies signed by the author, original boards, uncut, covers rather soiled and slightly worn [Roberts A42a] 8vo Florence, 1928

386 Lawrence (D. H.) *Psychoanalysis and the Unconscious*, 1923; *Fantasia of the Unconscious*, 1923; *The Ladybird*, etc., 1923; *England, my England*, 1924; *the third* FIRST EDITION, *the remainder first English editions, original cloth* [Roberts A18; 22; 24a; 23] 8vo (4)

387 Lawrence (D. H.) *New Poems*, 1919; *The Prussian Officer*, 1922; *Love Poems and others*, 1923; *Birds, Beasts and Flowers*, *first English edition* [Roberts A27b], 1923; *Rawdon's Roof*, FIRST EDITION, *limited to 530 copies* [Roberts A40], 1928; *Love among the Haystacks and other pieces*, *limited edition, Nonesuch Press*, 1930—McDonald (E. D.) *A bibliography of the writings of D. H. Lawrence*, *limited edition, Philadelphia*, 1925; *original bindings* 8vo (7)

388 Mansfield (Katherine) *The Aloe*, *limited to 750 copies*, 1930—Murdoch (Iris) *The Sandcastle*, 1957; *A Severed Head*, 1961; *The Unicorn*, 1963—Whistler (Laurence) *Armed October*, and other poems, *illustrations by Rex Whistler*, 1932—Ridler (Anne) Cain, 1943—Harris (Frank) *Montes the Matador*, and other stories, 1906; Joan La Romee, [*Nice, n.d.*]; *Unpath'd Waters*, 1913; FIRST EDITIONS, *original bindings, the first four in dust-wrappers*; and two others 8vo (11)

389 [O'Casey (Sean)] *The story of the Irish Citizen Army*, by P. O Cathasaigh, FIRST EDITION, *original grey printed wrappers* 8vo Dublin, 1919

390 O'Casey (Sean) *Two Plays*, 1925; *The Plough and the Stars*, 1926; *The Silver Tassie*, 1928; FIRST EDITIONS, *original cloth-backed boards, the last two in dust-wrappers*; and another 8vo (4)

391 O'Casey (Sean) *Within the Gates*, 1933; *Five Irish Plays*, 1935; *Oak Leaves and Lavender*, 1946; *The Star turns Red*, 1940; *Purple Dust*, 1940; *Red Roses for Me*, 1942; *Cock-a-doodle Dandy*, 1949; *The Bishop's Bonfire*, 1955; FIRST EDITIONS, *original cloth, five with dust-wrappers* 8vo (8)

392 Woolf (Virginia) *Walter Sickert*, *Hogarth Press*, 1934; *A letter to a Young Poet*, *ibid.*, 1932; *Mr. Bennett and Mrs. Brown*, *ibid.*, 1924—Betjeman (John) *Antiquarian Prejudice*, *ibid.*, 1939—Eliot (T. S.) *The Classics and the Man of Letters*, 1942—Auden (W. H.) *The Age of Anxiety*, 1948; FIRST EDITIONS, *original bindings*; and five others 8vo (11)

393 Yeats (W. B.) *The Wild Swans at Coole*, FIRST EDITION, *inscriptions on endpaper, original cloth gilt, uncut* [Wade 124] 8vo 1919

The Property of the late Daniel MacMillan, Esq.

394 O'Connor (Frank) *The Wild Bird's Nest: Poems from the Irish*, with an Essay by "A.E." on the Character in Irish Literature, *limited to 250 copies, original linen-backed boards, label on spine slightly frayed, uncut*
8vo Cuala Press, 1932

395 Galsworthy (John) *The Forsyte Saga*, 1922—Forster (E.M.) *Pharos and Pharillon*, 1923—Maugham (W. Somerset) *Cakes and Ale*, 1930—Blunden (E.) *A Summer's Fancy*, 1930—Eliot (T. S.) *The Cocktail Party*, 1950, FIRST EDITIONS (*the first, first English*), *original bindings*; and three others
8vo (8)

396 Kipling (Rudyard) *Sea and Sussex*, 1926; *Songs of the Sea*, 1927, *both one of 500 large paper copies, signed by the author, coloured plates, original parchment-backed boards, slightly dust-soiled, t.e.g., uncut*
4to (2)

397 Lawrence (D. H.) *Pansies*, *definitive edition, number 133 of 500 copies, signed by the author, portrait, original wrappers, slightly discoloured and dust-soiled* [Roberts A47c]
8vo Privately Printed, 1929

398 Sitwell (Sir Osbert) *The Four Continents*, FIRST EDITION, PRESENTATION COPY, *inscribed by the author to Daniel and Betty MacMillan, original cloth, dust-jacket* [Fifoot OA52a]
8vo 1954

399 Sitwell (Sir Osbert) *Left Hand, Right Hand!*, 5 vol., *first English editions, vol. 3-5 PRESENTATION COPIES, inscribed by the author to Daniel and Betty MacMillan, original cloth* [Fifoot OA34b, 38b, 40b, 42b, 48a]
8vo 1945-50

400 Sitwell (Sir Osbert) *Penny Foolish* [Fifoot OA25], 1935; *Sing High! Sing Low!* [Fifoot OA35], 1944, PRESENTATION COPIES, *inscribed by the author to Daniel and Betty MacMillan, original cloth*; *Demos the Emperor*, number 31 of 500 copies, *signed by the author, original wrappers* [Fifoot OA44b], 1949, FIRST EDITIONS

401 Synge (J. M.) *Works*, 4 vol., FIRST EDITION, *portrait frontispieces, original buckram gilt, slightly rubbed, t.e.g., others uncut, partly unopened*
8vo Dublin, 1910

401A Yeats (W. B.) *Poems*, 2 vol., FIRST EDITION, *number 358 of 375 copies, signed by the author, portrait frontispieces, original buckram gilt, t.e.g. [Wade 209-210]* 8vo 1949

The Property of Cyril Connolly, Esq.

402 Kipling (Rudyard) *The Jungle Book; The Second Jungle Book*, 2 vol., FIRST EDITIONS, *illustrations, the second somewhat spotted, original blue cloth gilt, g.e., spine of the second slightly faded* 8vo 1894-95

402A RIDING (LAURA) *The Life of the Dead*, ADVANCE COPY *with many corrections by the author, a typed note and list of further alterations loosely inserted, illustrations by John Aldridge, original wrappers, backstrip worn, three small pieces missing* 4to 1933

403 Ruskin (John) *Modern Painters*, 5 vol., *third edition of vol. 1, fourth edition of vol. 2, FIRST EDITION of vol. 3-5, James Logan's copy, with extensive annotations in pencil and indexes at end of each volume, a signed note of explanation written on endleaf of vol. 1 by Cyril Connolly, plates, original cloth, some inner joints weak, one spine torn* 4to 1846-60

The Property of Dr. M. L. Poston

403A Beerbohm (Sir Max) *Zuleika Dobson*, FIRST EDITION, *name on flyleaf, original cloth, uncut, dust-jacket* 8vo 1911

404 Bridges (Robert) *Eight Plays*, in the original 8 parts, *general title, contents leaf and dedication loosely inserted in the last, original wrappers, those of first part slightly worn, uncut, all but the last part unopened* 4to 1885-94

405 Conrad (Joseph) *An Outcast of the Islands*, *advertisement leaf before half-title, uncut, 1896; Tales of Unrest, 7 leaves of advertisements at end, 1898, FIRST EDITIONS, original green cloth gilt, t.e.g.* 8vo (2)

- 406 Hardy (Thomas) *The Return of the Native*, 3 vol., FIRST EDITION, half-titles, frontispiece, leaf of advertisements at end of vol. 2, original brown cloth, slightly rubbed 8vo 1878
- 407 Hardy (Thomas) *Tess of the D'Urbervilles*, 3 vol., FIRST EDITION, first issue, with half-titles, one or two spots and stains, original brown cloth gilt, library label (partly removed) on upper covers 8vo 1891
- 408 Hopkins (Gerard Manley) *Poems*, edited by Robert Bridges, FIRST EDITION, 2 portraits, 2 double-page facsimile plates, original holland-backed boards, paper label, uncut 8vo 1918
- 409 Kipling (Rudyard) *Plain Tales from the Hills*, FIRST EDITION, 32 pages of advertisements, dated 1888 at end of vol., name on flyleaf, last leaf of advertisements loose, original green cloth, slightly rubbed 8vo Calcutta and London, 1888
- 410 Moore (George) *Hail and Farewell! : Ave*, 1911; *Salve*, with the errata slip, 1912; *Vale*, 1914; *Esther Waters*, 9 leaves of advertisements at end, backstrip rubbed, 1894—Stephens (James) *The Charwoman's Daughter*, 2 leaves of advertisements at end, blind stamp on title, backstrip faded, 1912; *The Insurrection in Dublin*, 8 leaves of advertisements at end, slightly rubbed, 1916, FIRST EDITIONS, original cloth 8vo (6)
- 411 [O'Casey (Sean)] *The Story of the Irish Citizen Army*, by P. O Cathasaigh, FIRST EDITION, brown spot (natural flaw) on title, original grey printed wrappers 8vo Dublin, Maunsel and Co., 1919
- 412 Shaw (G. B.) *The Censorship of Plays . . . The case for Abolition*, original wrappers, stapled, 1908—Shaw on Stalin, 8 leaves, including printed wrapper, *Russia Today Society*, 1941—*Fabian Tracts* Nos. 13, 41, 45, 70, 107, 116, 146, No. 13, 2 leaves, remainder original printed wrappers, n.d., 1892-1904; and two others; the lot sold not subject to return 8vo (10)
- 413 Shaw (G. B.) *Widowers' Houses*, 1893; *Plays Pleasant and Unpleasant*, 2 vol., inner joint of vol. 2 split, 1898; *Three Plays for Puritans*, 1901; *Man and Superman*, 1903; *John Bull's other Island*, 1907; and six other volumes of plays by Shaw, FIRST EDITIONS, owner's names inscribed on some endpapers, original cloth, slightly worn and soiled 8vo (12)

Other Properties

414 Kipling (Rudyard)—Detmold (Maurice and Edward) Illustrations to Rudyard Kipling's *Jungle Book*, 16 *coloured plates in card mounts, original buckram portfolio, large design in gilt on upper cover* folio 1903

415 Kipling (Rudyard) *Sons of the Suburbs*, *single sheet, printed on one side only, folded, annotations in ball-point pen at top*
4to December, 1916 - January, 1917

** One of a few proof copies of the poem. It was given by the author for inclusion in the Christmas number of *Blighty*, 1916, but was withdrawn by him when he was asked to make alterations to the text.

A COLLECTION OF BOOKS, FORMERLY THE PROPERTY OF TOM KEALY, ESQ.

416 Bower (Marian) and Leon M. Lion. *The Chinese Puzzle*, 1919—Sabatini (Rafael) *The Snare*, *inscribed by Leon M. Lion (the dedicatee) to Tom Kealy*, 1917—Herbert (A. P.) *La Vie Parisienne*, 1929; *Derby Day*, 1931—Dane (Clemence) *Granite, a Tragedy*, 1926—Thurston (E. Temple) *The Wandering Jew*, 1921, *all but the last FIRST EDITIONS, all but the second PRESENTATION COPIES, inscribed by the authors to Tom Kealy, original cloth or wrappers* 8vo (6)

** Tom Kealy was one of the first writers on the theatre to praise Dame Sybil Thorndyke, and got her her first lead part in *The Chinese Puzzle*. A year later, in 1920, he became her business manager.

417 Leslie (Doris) *House in the Dust*, *n.d.*; *Polonaise*, *n.d.*; *Folly's End*, 1944; *The Peverills*, 1946; *Wreath for Arabella*, *n.d.*—Tozer (B.) *Recollections of a Rolling Stone*, [1923]—Cruikshank (R. J.) *Roaring Century*, 1946, *FIRST EDITIONS, PRESENTATION COPIES, inscribed by the authors to Tom Kealy, original cloth; and others, including more inscribed copies* 8vo (24)

418 Maugham (W. Somerset) *Sheppey*, a play in three acts, *FIRST EDITION, INSCRIBED BY THE AUTHOR for Tom Kealy, original cloth* 8vo 1933

For

T. J. Kealy

a copy of

W. Somerset Maugham's
last play.

Nov 11. 1933.

419 Maugham (W. Somerset) *Theatre*, first English edition, inscribed by the author for Tom Kealy, original cloth 8vo 1937

420 Maugham (W. Somerset) *Then and Now*, inscribed by the author for Tom Kealy, original cloth 8vo 1946

421 O'Casey (Sean) *Two Plays*, PRESENTATION COPY, inscribed by the author to Tom Kealy, with the accompanying A.L.s. "I hope you and Sybil will be good enough to accept the copies of 'Two Plays' that I send herewith to you . . .", original linen-backed boards 8vo 1925

422 O'Casey (Sean) *The Plough and the Stars*, FIRST EDITION, PRESENTATION COPY, inscribed by the author "To my Irish Buttie, Tom Kealy . . .", portrait, original linen-backed boards 8vo 1926

423 Thorndyke (Russell) *Dr. Syn*, PRESENTATION COPY, inscribed by the author to Tom Kealy (1926), original cloth, 1915; Sybil Thorndike, PRESENTATION COPY, inscribed by Dame Sybil to Tom Kealy, plates, original cloth, 1929—Thorndyke (Sybil and Russell) *Lilian Baylis*, original cloth, slightly wormed, 1938—Shaw (G. B.) *Saint Joan*, FIRST EDITION, signed by Dame Sybil Thorndike on endleaf, original cloth, wormed and torn, 8vo, 1924 8vo (4)

424 L. (P.) *Trois Filles de Leur Mère*, limited to a few copies, not for sale, facsimile of the author's manuscript, original wrappers, soiled, uncut large 8vo n.p., Aux dépens d'un Amateur, n.d.

To my Irish Buttre,
Tom Kealy,
from Sean O'Faolain
with

Tri gápia sp. ingoc (Three slants on a hill)

One for you, and one for me
And the three for Sybil Tharndike.

13/
4/
1/2/6.

The Property of a Gentleman

425 LAWRENCE (D. H.) THE WHITE PEACOCK, FIRST EDITION, PRESENTATION COPY, inscribed by the author to Catherine Holderness, original cloth, worn and stained [Roberts A1a, variant 1 (with 1910 as copyright date)]

8vo New York, 1911

** The author's first book. The recipient was a close friend of Lawrence, who was given extra coaching by her father, when they were pupil teachers at Eastwood school.

Addiscombe 24 Jan 1911

To my friend
C. A. Holderness

in memory of the delightful
days at Eastwood.

D. H. Lawrence

426 LAWRENCE (D. H.) The autograph album of Kitty Holderness, containing a water-colour view painted in the book by Lawrence, *signed with initials and in full below caption*, [c. 1909]; another watercolour, *signed with initials on back and front, dated 21 May 1905*; a short A.L.s. (initials) to Kitty, *in pencil, written in English and French, undated*; an autograph postcard s. (initials) to Nellie Holderness, *undated*; two circular tiles with hand-painted floral decoration, by Lawrence?, one with a verse in Latin written on back by Lawrence, *the other repaired; all but the first watercolour loosely inserted in album, straight-grained morocco, binding loose, oblong 8vo*—Browning (Robert) *The Last Ride Together, number 2 of 100 copies on Japanese vellum, inscribed "Eastwood May 21st 1909 Catherine Fanny Holderness from David Herbert Lawrence" and "Eakring 15 Aug 1911 D.H.L. for Kit."*, original parchment gilt, upper cover stained, New York, 1906
8vo (2)

The Property of a Gentleman

427 Lawrence (D. H.) *Women in Love*, FIRST EDITION, *limited to 1,250 copies, of which this is number 38, one of 50 signed by the author, original cloth, slightly soiled* [Roberts A15a] 8vo New York, 1920

428 Lawrence (D. H.) *Reflections on the Death of a Porcupine*, FIRST EDITION, *number 371 of 925 copies, original cloth-backed boards, slip-case defective* [Roberts A32] 8vo Philadelphia, Centaur Press, 1925

429 Lawrence (D. H.) *David: A Play*, FIRST EDITION, *limited to 500 copies, first few leaves slightly spotted, original buckram, uncut* [Roberts A34] 8vo 1926

430 Lawrence (D. H.) *The Story of Doctor Manente, being the tenth and last story from the Suppers of A. F. Grazzini*, FIRST EDITION, *number 251 of 1,200 copies, frontispiece, original parchment, uncut, dust-jacket* [Roberts A45a] 8vo Florence, G. Orioli, 1929

431 Lawrence (D. H.) *Lady Chatterley's Lover*, FIRST EDITION, *number 444 of 1,000 copies, signed by the author, original boards, uncut, slightly soiled and worn* [Roberts A42a] 8vo Florence, Privately Printed, 1928

432 Lawrence (D. H.) *Birds, Beasts and Flowers*, first illustrated edition, number 104 of 500 copies, wood-engravings by Blair Hughes-Stanton, original parchment-backed boards, t.e.g. [Roberts A27c] folio Cresset Press, 1930

433 Lawrence (D. H.) *The Virgin and the Gypsy*, FIRST EDITION, number 566 of 810 copies, original boards, uncut, dust-jacket [Roberts A54] 8vo Florence, G. Orioli, 1930

434 Lawrence (D. H.) *Pansies*, FIRST EDITION [Roberts A47b], 1929; *Last Poems*, 1933, original buckram-backed boards, t.e.g., dust-jackets 8vo (2)

435 Lawrence (D. H.) *The Boy in the Bush* (by D. H. Lawrence and M. L. Skinner), FIRST EDITION, original cloth, slightly worn, 1924; *Mornings in Mexico*, FIRST EDITION, original cloth, dust-jacket, 1927; *Nettles*, FIRST EDITION, original cloth, uncut, unopened, 1930; *Assorted Articles*, FIRST EDITION, original cloth, 1930 [Roberts A29, 37, 52a, 53] 8vo (4)

436 Lawrence (D. H.) *England, my England*, first English edition, 1924; *St. Mawr*, FIRST EDITION, 1925; *The Plumed Serpent*, FIRST EDITION, 1926; *The Woman who Rode Away*, FIRST EDITION, 1928, original cloth, the last slightly faded [Roberts A23, 31a, 33, 41a] 8vo (4)

437 Lawrence (D. H.) *The Lost Girl*, FIRST EDITION, 1920; *Aaron's Rod*, first English edition, 1922; *The Ladybird*, FIRST EDITION, 1923; *Kangaroo*, FIRST EDITION, 1923, original cloth, slightly soiled and worn [Roberts A16, 21, 24a, 26] 8vo (4)

438 Lawrence (D. H.) *Sea and Sardinia*, first English edition, original cloth, 1923; *Nettles*, FIRST EDITION, original cloth, stained, 1930; *Apropos of Lady Chatterley's Lover*, first revised edition of "*My Skirmish with the Jolly Roger*", original cloth, dust-jacket, 1930; *The Man Who Died*, first English edition of "*The Escaped Cock*", limited to 2,000 copies, original buckram, slightly faded, t.e.g., 1931 [Roberts A20, 52a, 48b, 50c]; and two others 8vo (6)

Other Properties

438A LAWRENCE (D. H.) A WATER COLOUR, depicting a man looking over a window sill at a woman seated at the window, *signed and inscribed on back by Lawrence, "Illustration to The Coal-black Smith", followed by the appropriate quotation from the song, unframed, directions for framing written along lower edge in pencil* 267mm. by 249mm.

439 Lawrence (D. H.) Sons and Lovers, FIRST EDITION, *first variant (with tipped in title), original cloth, slightly stained* [Roberts A4] 8vo 1913

440 Lawrence (D. H.) The Prussian Officer, FIRST EDITION, *16 page catalogue at end, original cloth* [Roberts A6] 8vo 1914

441 Lawrence (D. H.) The Widowing of Mrs. Holroyd, *first English edition, first leaves waterstained, original blue cloth* 8vo 1914

442 Lawrence (D. H.) The Rainbow, FIRST EDITION, *original cloth* [Roberts A7] 8vo 1915

443 Lawrence (D. H.) Tortoises, FIRST EDITION, *original boards, pictorial upper cover* [Roberts A19] 8vo New York, 1921

444 Lawrence (D. H.) Lady Chatterley's Lover, FIRST EDITION, *number 349 of 1,000 copies, signed by the author, slightly soiled, blue half calf, mulberry paper and label from spine preserved at end, t.e.g.* [Roberts A42a] 8vo Florence, Privately Printed, 1928

445 Lawrence (D. H.) Lady Chatterley's Lover, FIRST EDITION, *number 594 of 1,000 copies, signed by the author, original mulberry boards, paper label, uncut, badly worn, backstrip defective* [Roberts A42a] 8vo Florence, Privately Printed, 1928

446 Lawrence (D. H.) *Apocalypse*, FIRST EDITION, number 485 of 750 copies, original boards, uncut, dust-jacket soiled and torn [Roberts A57]

8vo Florence, G. Orioli, 1931

447 Lawrence (D. H.) *The Lost Girl*, FIRST EDITION, original cloth, dust-jacket, 1920; *The Boy in the Bush* (by D. H. Lawrence and M. L. Skinner), FIRST EDITION, original cloth, dust-jacket, 1924 [Roberts A16, 29]—Aldington (Richard) D. H. Lawrence, number 209 of 260 copies, signed by the author, original buckram-backed boards, t.e.g., 1930

8vo (3)

448 Lawrence (D. H.)—Shestov (Leo) *All Things are Possible*, translated by S. S. Kotliansky [and D. H. Lawrence], with a foreword by D. H. Lawrence, original cloth, slightly stained, 1920—Bunin (I. A.) *The Gentleman from San Francisco*, and other stories, translated by S. S. Kotliansky and Leonard Woolf [and D. H. Lawrence], original boards, Hogarth Press, 1922—*Scrutinies*, collected by Edgell Rickword, with contributions by D. H. Lawrence, Robert Graves, and others, original cloth, dust-jacket, 1928 [Roberts A13, B9, B24]

8vo (3)

449 Lawrence (D. H.) *St. Mawr*, FIRST EDITION, original cloth, 1924; *Rawdon's Roof*, FIRST EDITION, number 511 of 530 copies, signed by the author, original boards, dust-jacket, 1928; *The Woman who Rode Away*, FIRST EDITION, original cloth, worn, 1928; *Pansies*, FIRST EDITION, original cloth, dust-jacket torn, 1929 [Roberts A31a, 40, 41a, 47b]

8vo (4)

450 Lawrence (D. H.) *Pornography and Obscenity*, FIRST EDITION, original wrappers, card folder, 1929; *Assorted Articles*, FIRST EDITION, original cloth, dust-jacket, 1930; *The Virgin and the Gipsy*, first English edition, original cloth, dust-jacket torn, 1930; *The Man who Died*, original cloth, dust-jacket, 1931 [Roberts A49a, 53, 54, 50]

8vo (4)

451 Lawrence (T. E.)—Le Corbeau (Adrien) *The Forest Giant*, translated by J. H. Ross [T. E. Lawrence], FIRST EDITION, original cloth, dust-jacket

8vo 1924

452 Lawrence (T. E.) *Letters to Bruce Rogers; More Letters to Bruce Rogers*, limited to 200 and 300 copies, respectively, original limp cloth

8vo n.p., W. E. Rudge, 1933-36

453 LAWRENCE (T. E.) *CRUSADER CASTLES*, 2 vol., FIRST EDITION, number 489 of 1,000 copies, plates, folding maps in loosely inserted envelope, original red half morocco, t.e.g.

4to Golden Cockerel Press, 1936

454 Lawrence (T. E.) T. E. Lawrence to his Biographers Robert Graves and Liddell Hart, 2 vol., *number 248 of 1,000 copies, signed by the biographers, original buckram, t.e.g., slip-case* 8vo 1938

455 LAWRENCE (T. E.) EIGHT LETTERS, *limited to 50 copies, original wrappers, uncut* 8vo *Privately Printed, 1939*

456 Lawrence (T. E.) The Mint, FIRST EDITION, *limited to 2,000 copies, original quarter morocco, t.e.g., uncut, slip-case* 4to 1955

457 Lawrence (T. E.) The Mint, FIRST EDITION, *number 1,815 of 2,000 copies, original morocco-backed buckram, t.e.g., slip-case* 4to 1955

458 Lawrence (T. E.) Secret Despatches from Arabia, FIRST EDITION, *number 303 of 1,000 copies, frontispiece, original morocco-backed cloth, t.e.g., slip-case* 4to *Golden Cockerel Press, n.d.*

459 LAWRENCE (T. E.)—Thomas (Lowell) With Lawrence in Arabia, *illustrations, original cloth* 8vo 1924

**
* Loosely inserted A.L.s. (T.E.S.), 2 pages, 8vo, 13 February 1925, from T. E. Lawrence [to Lionel Curtis], an outspoken letter about the book, *written in pencil.*

460 Lewis (Wyndham)—Enemy Pamphlets no. 1 [relating to "The Apes of God"], containing "Satire and Fiction" by Wyndham Lewis, "The History of a Rejected Review" by Roy Campbell, and letters from W. B. Yeats, H. G. Wells, and others, *original wrappers* 4to 1930

461 Lewis (Wyndham) Thirty Personalities and a Self-Portrait, *number 12 of 200 sets signed by the artist, 31 portraits, in original portfolio* folio 1932

462 Lewis (Wyndham) *Thirty Personalities and a Self-Portrait*, number 20 of 200 sets signed by the artist, 31 portraits, in original portfolio folio 1932

463 Lewis (Wyndham) *Time and Western Man*, 1927; *Blasting and Bombarding*, illustrations, 1937; *The Hitler Cult*, 1939, FIRST EDITIONS, original cloth 8vo (3)

464 Lewis (Wyndham) *Times and Western Man*, 1927; *The Diabolical Principle*, 1931; *Snooty Baronet*, 1932; *The Apes of God*, first American edition, New York, 1932, *The Old Gang and the New Gang*, 1933; *Men without Art*, 1934; *Left Wings over Europe*, 1936; *Blasting and Bombardiering*, 1937, all but the fourth FIRST EDITIONS, original cloth, slightly worn and faded 8vo (8)

465 Lindsay (Norman) *Petronius. Satyricon*, a revised Latin text with the earliest English translation, now first reprinted, one of 265 copies signed by Sir Stephen Gaselee (the editor), the artist and the publisher, 100 illustrations by Norman Lindsay, original boards, parchment spine, t.e.g., in a box 4to Privately Printed by Ralph Strauss, 1910

466 Lloyd George (D.) *The People's Budget*, illustrations, original wrappers 8vo [1910]

** A companion volume to *The People's Rights* by Sir Winston Churchill, advertising the second edition of *Liberalism and the Social Problem* on lower cover.

467 Lucie-Smith (Edward) *A Game of French and English*, number 18 of 100 copies; *Mystery in the Universe*, number 193 of 200 copies; *Jazz for the N.U.F.*, number 65 of 75 copies, FIRST EDITIONS, signed by the author, original wrappers, Turret Books, 1965 8vo (3)

468 Macdonagh (Donagh) *Veterans and other Poems*, FIRST EDITION number 218 of 270 copies, original linen-backed boards, uncut, unopened 8vo Dublin, Cuala Press, 1941

469 Macdonagh (Donagh) *Veterans and other Poems*, FIRST EDITION, number 221 of 270 copies, original linen-backed boards, uncut, unopened 8vo Dublin, Cuala Press, 1941





LOT 470 (reduced)

The Property of D. Constance Ltd.

470 MCGILL (DONALD) DESIGNS FOR POSTCARDS: over one thousand six hundred watercolour drawings, *on card, signed by the artist, the caption written on back, some with the caption also typed on a slip of paper pasted to front* average size 280mm. by 180mm.

** The collection, which has variants for a few cards, contains a wide variety of designs on all of McGill's familiar subjects. Incidents at the seaside, at the office, in boarding houses, etc., are depicted; parsons, Scotsmen, drunks, fortune-tellers, maids, plumbers, lady-drivers, and married, engaged and courting couples of all ages are represented. The collection includes designs reproduced in *Wish you were Here*. Copyright in the drawings is not included in the sale.

[See ILLUSTRATION]

Other Properties

471 MacNeice (Louis) Poems, 1935; Plant and Phantom, *inscription on endpaper, newspaper cuttings attached to endpaper and final blank*, 1941, FIRST EDITIONS, *original cloth* 8vo (2)

472 MacNeice (Louis) The Agamemnon of Aeschylus, translated by Louis MacNeice, 1936; Out of the Picture, 1937, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (2)

473 Masefield (John) Salt Water Ballads, FIRST EDITION, *original cloth, t.e.g.* 8vo 1902

474 MASEFIELD (JOHN). Dobson (Austin) Collected Poems, *third edition, original buckram*, 1898—Shakespeare (William) Sonnets, *original roan*, 1898 8vo (2)

** Both volumes are inscribed by John Masefield to Myra Bartlett. On the endleaf of the first he has written a six stanza poem for her, containing birthday greetings "To Myra from Jack July 25th 1898".

475 Masfield (John) *Sard Harker*, frontispiece, 1964; Dauber and Reynard the Fox, two copies, 1965, *autograph inscription signed by the author and dated 15 November, 1966, on slip of paper pasted on endpaper in each vol., original decorated cloth*; *Grace Before Ploughing*, *autograph inscription signed by the author, six lines titled "For the National Book League's Appeal"*, original cloth, dust-jacket, 1966 8vo (4)

476 Masfield (John) *The Faithful*, 1915; *Lollingdon Downs*, 1917; *Selected Poems*, 1922; *A King's Daughter*, [1923]; *Recent Prose*, 1924; FIRST EDITIONS, original blue cloth (spine of the first-named faded), PRESENTATION COPIES from the author inscribed on publication to HARLEY GRANVILLE-BARKER 8vo (5)

477 Masfield (John) *A Tarpaulin Muster*, 1907; *King Cole*, 1923; *The Bird of Dawning*, 1933; *Ded Ned*, 1938; *Live and Kicking Ned*, 1939, FIRST EDITIONS, the first and third inscribed by the author, original cloth, the first badly worn, the remainder in dust-jackets 8vo (5)

478 Mason (A. E. W.) *The Four Feathers*, 1902—Chesterton (G. K.) *The Napoleon of Notting Hill*, 1904; *The Ball and the Cross*, 1910—Phillpotts (Eden) *Circe's Island*, A.L.s. from the author referring to the book attached to half-title, 1926, FIRST EDITIONS, original cloth; and five others 8vo (9)

479 Maugham (W. Somerset) *Orientations*, FIRST EDITION, title printed in red and black, flyleaves and half-title browned, olive green cloth, Stott's third binding, slightly rubbed [Stott A3] 8vo 1899

480 Maugham (W. Somerset) *The Moon and Sixpence*, FIRST EDITION, inscribed by the author for May Barwell on endleaf, original cloth, slightly worn 8vo 1919

481 Maugham (W. Somerset) *Liza of Lambeth*, Jubilee edition, number 277 of 1,000 copies, signed by the author, original parchment-backed boards, t.e.g., dust-jacket 8vo 1947

482 Maugham (W. Somerset) *A Writer's Notebook*, FIRST EDITION, *number 596 of 1,000 copies, signed by the author, original parchment-backed buckram, t.e.g.* 8vo 1949

483 Maugham (W. Somerset) *Cakes and Ale*, *number 549 of 1,000 copies, signed by the author and artist, portrait and decorations by Graham Sutherland, original blue and white calf, t.e.g., slip-case* 8vo [1954]

484 Maugham (W. Somerset) *Don Fernando*, 1935; *The Razor's Edge*, 1944—Greene (Graham) *The Ministry of Fear*, 1943; *The Heart of the Matter*, 1948; *The End of the Affair*, 1951, FIRST EDITIONS, *original cloth, the last two in dust-jackets, soiled* 8vo (5)

485 Maugham (W. Somerset) *Liza of Lambeth*, *jubilee edition, number 175 of 1,000 copies, signed by the author, original parchment-backed boards, t.e.g., dust-jacket* 8vo 1947

486 Maugham (W. Somerset) *The Constant Wife*, FIRST EDITION, *frontispiece, a few leaves slightly spotted, [1927]*; *Cakes and Ale*, FIRST EDITION, 1930; *Cakes and Ale*, *first American edition*, 1930; *First Person Singular*, *first English edition*, 1931; *Theatre*, *first English edition, upper inside hinge cracked*, 1937, *original cloth*; and two others 8vo (7)

487 Maugham (W. Somerset) *East of Suez*, 1922; *The Razor's Edge*, *first English edition*, 1944; *A Writer's Notebook*, 1949; *The Complete Short Stories*, 3 vol., 1951; *Points of View*, 1958, *all but the second FIRST EDITIONS, original cloth, three with dust-jackets*; and eight others 8vo (15)

488 Milne (A. A.) *The House at Pooh Corner*, FIRST EDITION, *illustrations by E. H. Shepard, original cloth gilt, t.e.g., dust-jacket* 8vo 1928

489 Moore (George) *Celibates, original cloth, t.e.g., dust-jacket, 1895; The Untilled Field, slightly spotted, original cloth, 1903; The Brook Kerith, original half cloth, 1916; Avowals, number 430 of 1,000 copies, signed by the author, original boards, worn, 1919; The Coming of Gabrielle, number 478 of 1,000 copies, signed by the author, original boards, dust-jacket, 1920; Fragments from Heloise and Abélard, original wrappers, 1921; The Passing of the Essenes, number 530 of 775 copies, original parchment, slip-case, 1930, FIRST EDITIONS* 8vo (7)

490 Moore (George) *Confessions of a Young Man, portrait-frontispiece, a few spots on first and last few leaves, cloth, 1888—Clemens (Samuel L., "Mark Twain") Conversation as It Was by the Social Fireside in the Time of the Tudors, limited edition, wrappers, n.d.—Carman (Bliss) and Richard Hovey. More Songs from Vagabondia, boards, 1896—Cocteau (Jean) Opium, The Diary of an Addict, translated by Ernest Boyd, first English edition, illustrations by the author, boards, 1933; all but the last FIRST EDITIONS, original bindings, a little worn; and 11 others* 8vo (15)

491 Moore (George) *The Coming of Gabrielle, 1920; Hail and Farewell 2 vol., 1925—Priestley (J. B.) Angel Pavement, 1930—Strachey (Lytton) Portraits in Miniature, 1931, limited editions, signed by the authors; and others, original bindings* 8vo (15)

492 Morgan (Evan) *At Dawn, portrait-frontispiece, inscribed "The author in 1922" on frontispiece, spot mark, 1924—Morgan (Evan) The City of Canals and other Poems, PRESENTATION COPY, inscribed "For Mayor Longton from the author August 1944. year of Victory!", 1929—Campbell (Roy) The Georgiad, 1931—Bottrall (Ronald) Festivals of Fire, 1934—Church (Richard) Twelve Noon, original boards, 1936—Reeves (James) Collected Poems, 1929-1959, frontispiece, signed by the author on half-title, 1960; Understanding Poetry, signed by the author on half-title, 1965, FIRST EDITIONS, all but the fifth in original cloth, six with dust-jackets (four worn); and seven others* 8vo (14)

493 New World Writing, no. 1-16, *illustrations, original wrappers*
8vo New York, 1952-60

** Contributors include Dylan Thomas, Samuel Beckett, Robert Graves, and many others.

494 Nicholson (William) and Rudyard Kipling. *An Almanac of twelve Sports, 12 coloured woodcuts by William Nicholson on card mounts, each signed by the artist, one print framed with the appropriate verse cut out and placed below, the remainder loose as issued in original vellum portfolio, exterior rubbed, endpapers and flaps spotted* folio 1898

495 Noyes (Alfred) *The Loom of Years*, original parchment-backed boards, uncut, 1902; Drake, an English Epic, books I-III, original buckram, t.e.g., 1906, FIRST EDITIONS, PRESENTATION COPIES, inscribed to C. W. Maudesley by the author, the first with an additional verse to "Old Japan" the second with a four-stanza poem, both written by the author on endleaves 8vo (2)

496 Orwell (George) *Down and Out in Paris and London*, FIRST EDITION, original cloth 8vo 1933

497 Pageant (The), edited by C. H. Shannon and J. W. Gleeson, illustrations, small tear on title, 4to, 1896—Churchill (Sir Winston S.) *The World Crisis 1911-1914*, vol. 1 only, maps, 8vo, 1923—Lawrence (T. E.) *Letters*, edited by David Garnett, illustrations, 8vo, 1938; *The Mint*, dust-jacket, 4to, 1955, FIRST EDITIONS, original cloth; and four others 4to and 8vo (8)

498 *Paris Review* (The), edited by George A. Plimpton and others, no. 1-11, 15, 26 and 28, 14 numbers in all, illustrations, reproductions, original wrappers, some backstrips worn 8vo Paris, 1953-62

** The magazine contains interviews on the art of fiction with E. M. Forster, Graham Greene, Joyce Cary, Georges Simenon, James Thurber, Thornton Wilder, Marianne Moore, Henry Miller and others. Contributors include Samuel Beckett, Christopher Logue, Thom Gunn, Jack Kerouac, Henri Michaux, Boris Pasternak, Andrei Vozneisenski, Ezra Pound, Henry Miller and others.

499 Peake (Mervyn) *Rhymes without Reason*, 1944; *Titus Groan*, 1945; *Gormenghast*, 1950; *Titus Alone*, 1959, FIRST EDITIONS, original cloth, all but the first in dust-jackets (the second with "second impression" on flap) 8vo (4)

500 *Perspectives: Literature, Art, Music*, no. 1-16, portraits, plain and coloured reproductions and illustrations, original decorated wrappers 8vo 1952-56

** Contributors include William Carlos Williams, William Faulkner, E. E. Cummings, W. H. Auden, Tennessee Williams, James Thurber, Ezra Pound, and others.

501 Plomer (William) Turbott Wolfe, FIRST EDITION (*Connolly, The Modern Movement*, no. 52), 1925; Woolf (Virginia) Jacob's Room, FIRST EDITION, 1922; and four others from the Hogarth Press, *original bindings* 8vo (6)

502 Pound (Ezra) Canzoni, FIRST EDITION, *original grey cloth, somewhat soiled* 8vo *Elkin Mathews*, 1911

503 Pound (Ezra) Gaudier-Brzeska, FIRST EDITION, *plates, original cloth* [Gallup A10] 8vo 1916

504 Pound (Ezra) Lustra, *second impression (omitting nine poems)*, PRESENTATION COPY, *inscribed by the author to A.B., portrait, original buckram, slightly soiled, uncut* [Gallup A11b] 8vo 1916

** A former owner names the recipient of this copy as Ann Beddard.

505 Pound (Ezra) Diptych Rome-London: Homage to Sextus Propertius, and Hugh Selwyn Mauberley, *number 139 of 200 copies, signed by the author, original boards, t.e.g., slip-case* [Gallup A75b] folio [1958]

506 Quartre Vents (Les), edited by Henri Parisot, no. 1-9, *original wrappers, uncut, no. 1 and 4 unopened* 8vo *Paris*, 1845-47

** The series contains several special issues, including *L'Evidence Surréaliste* and *Le Langage Surréaliste*, both with contributions by the surrealists. Other authors represented include Alfred Jarry, John Steinbeck, Lewis Carroll, and Edward Lear.

507 Ricketts (Charles) Self-Portrait, compiled by T. Sturge Moore, edited by Cecil Lewis, *plain and coloured plates, original cloth* 8vo 1939

** Included with the book is a sepia wash drawing by Charles Ricketts of Apollo and Marsyas, inscribed by Ricketts to Madame Marchesi.

508 [Russell (George)] *The Nuts of Knowledge* by A.E., FIRST EDITION [limited to 200 copies], printed in red and black, original linen-backed boards, uncut, with the first prospectus from the press and an autograph card s. from Elizabeth Yeats loosely inserted sm. 4to Dundrum, Dun Emer Press, 1903

509 Russell (G. W., "A.E.") *The Divine Vision, and other poems*, 1904: Collected Poems, 1913; *Imaginations and Reveries*, 1915; FIRST EDITIONS, original cloth, slightly worn 8vo (3)

510 *Saisons. Almanach des Lettres et des Arts*, no. 1-3, with contributions by Claudel, Camus, Suares, Rouault, Aldous Huxley, Malraux, and others. reproductions, original wrappers, uncut, partly unopened 4to Paris, 1945-47

511 Sansom (William) *The Body*, 1949; *A Bed of Roses*, 1954; *The Last Hours of Sandra Lee*, 1961; *Goodbye*, 1966—McLean (Allan C.) *The Gates of Eden*, 1962; *The Islander*, 1962—Koestler (Arthur) *Thieves in the Night*, 1965; *The Yogi and the Commissar, and other Essays*, 1965; *The Gladiators*, 1965—Mackenzie (Compton) *Paper Lives*, 1966—Snow (C. P.) *The Light and the Dark*, n.d.; *Strangers and Brothers*, wrappers, n.d., all signed by the author, all but the last in original cloth and dust-jackets 8vo (12)

512 [Sassoon (Siegfried)] *The Daffodil Murderer*, by Saul Kain, FIRST EDITION, original wrappers, slightly soiled [Keynes A10] 8vo 1913

513 Sassoon (Siegfried) *Memoirs of an Infantry Officer*, first illustrated edition, number 287 of 300 copies, signed by the author and artist, coloured plates and illustrations in text by Barnett Freedman, original parchment, t.e.g., dust-jacket, slip-case [Keynes A33e] 8vo 1931

514 Scott (Paul) *The Bender*, 1963; *The Jewel in the Crown*, 1966—Cooper (William) *The Ever-Interesting Topic*, 1953; *Disquiet and Peace*, original cloth-backed boards, 1957; *Prince Genji*, original wrappers, illustrations, 1960; *Scenes from Life*, 1961—Burgess (Anthony) *Honey for the Bears*, 1963—Hanley (Clifford) *Second Time Round*, 1964—Chaplin (Sid) *Sam in the Morning*, 1965—Duke (Madelaine) *Claret, Sandwiches and Sin*, 1966, some FIRST EDITIONS, all signed by the author, original cloth unless otherwise described, all but the fifth with dust-jackets; and twelve others signed by the author 8vo (22)

515 Shaw (G. B.) Statement of the evidence in chief of George Bernard Shaw before the Joint-Committee on stage plays, FIRST EDITION, PRESENTATION COPY *inscribed by the author to John Cash, with an accompanying autograph note inserted, brown morocco, r.e., original wrappers bound in*

8vo Privately Printed. Confidential. 1909

516 Shaw (Bernard) Back to Methuselah, FIRST EDITION, PRESENTATION COPY, *inscribed by the author to Evelyn Hope on half-title, with the latter's signature on endleaf in pencil, a few spots, original cloth*

8vo 1922

517 Shaw (Bernard) Heartbreak House, Great Catherine, and Playlets of the War, PRESENTATION COPY, *inscribed by the author to Evelyn Hope on half-title, original cloth*

8vo 1925

** Evelyn Hope played Lady Utterwood in Heartbreak House.

518 Shaw (Bernard) Portrait photograph of Shaw by Raphael, *inscribed on mount to Evelyn Hope, 23 February 1928, framed and glazed, frame broken*

519 Shaw (G. B.) Androcles and the Lion, FIRST EDITION, *signed by the author and seven members of the cast for the performance at the Old Vic, 5 March 1930, including Donald Wolfitt and John Gielgud, a copy of the programme loosely inserted, original wrappers*

8vo 1929

520 Shaw (G. B.) The Apple Cart, FIRST EDITION, *an A.L.s. addressed to Shaw requesting him to sign the book with his signed autograph reply on verso "Think of the lot of readers I have! If I autographed books for even ten per cent of them I shouldn't have time to write any", original cloth*

8vo 1930

521 SHAW (G. B.) WORKS, 31 vol. (without vol. 32 and 33), number 885 of 1,000 copies, *original cloth, t.e.g., dust-jackets*

8vo 1930-34

522 SHAW (George Bernard). A charcoal portrait of Shaw, *head and shoulders, in profile, signed and dated Abraham 1946*

250mm. by 175mm.

523 Shaw (G. B.) *The Intelligent Woman's Guide to Socialism*, 1928: Plays, 1931; Prefaces, 1934, FIRST EDITIONS, *original cloth*—Lawrence (T. E.) *Seven Pillars of Wisdom*, *first unlimited edition, plates, original buckram*, 1935: and others 8vo and 4to (8)

524 SHEPARD (E. H.) PEN AND INK DRAWING forming a border for the poem "My Three Buses", which it illustrates with a view of Onslow Square and a young lady handing up a note to a bus driver, *signed at bottom, framed and glazed 307mm. by 227mm.*

** The drawing and poem were published in *Punch* in the early 1930's.

525 SHEPARD (E. H.)—Housman (Laurence) *Victoria Regina*, *illustrations by E. H. Shepard, original cloth, dust-jacket* 8vo 1939

** Included with the book are two of the pen and ink drawings made as illustrations: The "Go-Between" (128mm. by 90mm.) reproduced on p. 243; Under Fire (176mm. by 126mm.) reproduced on p. 184, both signed with initials, framed and glazed, backs cut away to show Shepard's inscriptions on versos of drawings.

526 Sherard (R. M.) *Oscar Wilde, illustrations, cloth, paper back, defective, t.e.g.*, 1902—Ernst (Margaret S.) *In a Word*, drawings by James Thurber, 1939—Wren (P. C.) *Valiant Dust*, *signed by the author on his bookplate*, 1932—Douglas (Norman) *Late Harvest*, 1946—Campbell (Roy) *Collected Poems*, 1949—Aldington (Richard) *Pinorman*, 1954, FIRST EDITIONS, *all but the first original cloth, four with dust-jackets; and sixteen others* 8vo (22)

527 Sinclair (J. G.) *Portrait of Oxford, proof copy, original wrappers, upper cover with a long inscription by G. B. Shaw, signed with initials*, 16 November 1930 "Why has this Outburst of Yahoodledoodle been sent to ME? . . .", 1930; *Portrait of Oxford, number 3 of 125 copies, signed by the author, original cloth, dust-jacket with a quote from the inscription by Shaw on the proof copy*, 1930 8vo (2)

528 Sitwell (*Dame Edith*) *A Poet's Notebook*, 1943; *Green Song*, 1944, FIRST EDITIONS, PRESENTATION COPIES, *inscribed by the author to D. L. Murray, the first with an accompanying A.L.s., 2 pages, 4to, Renishaw Hall, 17 April 1943, thanking him for the confidence and help he gave to herself, Sir Osbert Sitwell, and others at a reading of their poetry, original cloth* [Fifoot EA35, 36] 8vo (2)

529 Sitwell (*Sacheverell*) and Constant Lambert. *The Rio Grande*, number 12 of 75 copies signed by the author and composer, musical notation, original cloth-backed boards, a little soiled [Fifoot SF1] folio [1930]

530 Sitwell (*Sacheverell*) *These Sad Ruins*, inscription on endpaper, 1929; *The Visit of the Gypsies*, coloured frontispiece, illustrations, 1929; *The Fair-Haired Victory*, illustrations, inscription on endpaper, cloth, torn on upper cover, 1930—Blunden (*Edmund*) *Retreat*, uncut and unopened, 1928; *Poems*, 1914-30, uncut, 1930—*Waugh (Evelyn) A Handful of Dust*, cloth, a little worn, 1934, FIRST EDITIONS, original cloth 8vo (6)

531 Smith (*Dodie*) *I Capture the Castle*, PRESENTATION COPY, *inscribed by the author to Madeline Hardie*, 4 A.L.s., 8 pages 8vo, 1 page 4to, 1952/53, from the author to Mrs. Hardie concerning a sketch of the Castle the author had in mind when writing the book, and A.L.s. from Alec Beesley (the author's husband) to Mrs. Hardie, 1949; *I Capture the Castle*, *American edition*, n.d., *I Capture the Castle*, another copy, *English edition*, 1965; *The New Moon with the Old*, first *English edition*, 1963; *The New Moon*, first *American edition*, 1963—Johnson (*Pamela Hansford*) *The Humbler Creation*, 1960; *The Art of Thomas Wolfe*, original wrappers, 1963; *O'Brien (Edna) Girls in their Married Bliss*, 1965; *The Lonely Girl*, 1962; signed by the author, all but the seventh original cloth and dust-jackets—Murdoch (*Iris*) *The Unicorn*, 1963; *The Italian Girl*, 1964—McCarthy (*Mary*) *The Group*, 1963, signed by John Braine, original cloth, dust-jackets 8vo (12)

532 *Some Imagist Poets*, FIRST EDITION, original pink wrappers, somewhat discoloured, top of spine defective 8vo 1915

** Containing contributions by D. H. Lawrence, Richard Aldington, Amy Lowell and others.

533 Spare (Austin O.) Darling (*Mr. Justice C.*) On the Oxford Circuit, PRESENTATION COPY, inscribed by the author "To Mr. Austin O. Spare, with thanks for his illustrations", original parchment-backed boards, stained, with the artist's bookplate, 1909—Squire (J. C.) Twelve Poems, number 18 of 20 copies, signed by the author and artist, original parchment, stained, 1916, both with illustrations and decorations by Austin Spare 8vo (2)

534 Spare (Austin O.) Earth Inferno, number 18 of 265 copies, signed by the artist, illustrations by the author, extra-illustrated with several pen and ink drawings by Spare, these and some of the printed illustrations hand-coloured, a pen and ink portrait of Spare in the style of Beardsley by W. W. Peploe, a signed etching by Warwick Reynolds, and a drawing in coloured inks by Vernon Hill loosely inserted, upper cover and some leaves affected by damp, original parchment, 1905; A Book of Satyrs, number 24 of 300 copies, signed by the artist, illustrations, original boards, worn and stained, uncut, 1907 folio (2)

535 Steen (Marguerite) The Tavern, 1964; Matador, 1965; Stallion, 1966; Looking Glass, an autobiography, 1966—Manning (Olivia) The Spoilt City, 1962; The Great Fortune, 1960; Friends and Heroes, 1966—Bell (Josephine) Safety First, 1962; The Catalyst, 1966—Duncan (Jane) My Friend Muriel, 1959; My Friend Madame Zora, 1963; My Friend Rose, 1964, all signed by the author, original cloth, dust-jackets 8vo (12)

536 Sullivan (*Sir Arthur*), Dame Nellie Melba, Phil May, and others. In the Days of my Youth, edited by T. P. O'Conner, portraits, original cloth gilt 8vo 1901

** Inscribed on endleaf by Frank Harris: "My dear Oscar, Perhaps you would like to write a few lines about *your* youth—if you can remember that far back."

The Property of a Nobleman

537 STEVENSON (ROBERT LOUIS). A SCULPTURE PORTRAIT of R. L. Stevenson seated cross-legged in a large armchair, *on marble base, unsigned, undated*
overall height 245mm.

The Property of Commander R. Michell (Sold in aid of the Sussex Church Campaign)

538 Strand Magazine (The), edited by George Newnes, vol. 1-18, vol. 27 and 28, and vol. 33-67, together 55 vol., *illustrations, original decorated cloth; sold as a magazine, not subject to return* 8vo 1891-1899, 1904, 1907-1924

The Property of R. Gordon Patterson, Esq.

539 Thomas (Dylan) Quite Early One Morning, 1954; Adventures in the Skin Trade, 1955; A Prospect of the Sea, edited by Daniel Jones, 1955, FIRST EDITIONS, *owner's name on endleaves, original cloth, the second with dust-jacket* 8vo (3)

540 Thomas (Dylan) Letters to Vernon Watkins, 1957—Olson (E.) The Poetry of Dylan Thomas, *Chicago*, 1954—Stanford (Derek) Dylan Thomas, 1954—Brinnin (J. M.) Dylan Thomas in America, 1956—Thomas (Caitlin) Leftover Life to Kill, 1957, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (5)

541 Thomas (Dylan) A group of magazines containing contributions: Conversation about Christmas, in "*Picture Post*", 31 December, 1947; A Dylan Thomas Sampler, in "*Time*", 6 April, 1953; Seven Letters to Oscar Williams, in "*New World Writing*", *New York*, 1955; Elegy, a previously unpublished poem, in "*Encounter*", February, 1956; I am going to read aloud, in "*The London Magazine*", September, 1956; and 12 others with contributions relating to Dylan Thomas 8vo and 4to (17)

542 Thomas (Dylan). Five scrapbooks containing cuttings from newspapers and magazines issued between 1952 and 1966, all relating to Dylan Thomas, his life, his death, and his poetry *folio* (5)

Other Properties

543 Thomas (Dylan) 18 Poems, FIRST EDITION, FIRST ISSUE, *a few leaves slightly spotted, original cloth* [Rolph B1a, Hayward 343]
8vo Sunday Referee and Patron Bookshop, 1934

544 Thomas (Dylan) Twenty-Five Poems, FIRST EDITION, *original boards* [Rolph B3] 8vo 1936

545 Thomas (Dylan) Deaths and Entrances, FIRST EDITIONS, *owner's name on endpaper, original cloth, dust-jacket* [Rolph B10] 16mo 1946

546 Thomas (Dylan) Deaths and Entrances, FIRST EDITION, *original cloth* [Rolph B10] 16mo 1946

547 Thomas (Dylan) Collected Poems 1934-1952, FIRST EDITION, *headed piece of paper, signed by A. A. Milne, pasted to title-page, picture pasted on verso, tailpiece pasted on last page, cloth, an ex-library copy* [Rolph B16] 8vo 1952

548 Thomas (Dylan) Collected Poems 1934-1952, FIRST EDITION, *original cloth* [Rolph B16] 8vo 1952

549 Thorndike (Dame Sybil)—Shaw (Bernard) Saint Joan, *autograph inscription on half-title signed by Sybil Thorndike, "They always call me Jenny in Lorraine—here in France I am Joan—the soldiers call me The Maid—St. Joan. Sybil Thorndike."*, photograph of Sybil Thorndike tipped in on endpaper and inscribed by her, *original cloth, bookplate of Doris Valentine Dunn* 8vo 1924

** Sybil Thorndike was the first St. Joan, Shaw having written the part for her.

The Property of R. S. J. Brock, Esq.

550 THURBER (JAMES) PEN AND INK DRAWING of a lady consulting Dr. Warren with the caption "You said a moment ago that people you look at sometimes seem to be rabbits—Now just what do you mean by that, Mrs. Roberts?", *signed, framed and glazed, gallery label on back of frame dated 29 May 1937* 268mm. by 348 mm.

551 THURBER (JAMES) PEN AND INK DRAWING of a man encouraging his dog towards a woman who has retreated to the arm of a settee, with the caption "Sic her!", *signed, framed and glazed, gallery label on back of frame dated 29 May 1937* 205mm. by 343mm.

Other Properties

552 TRANSITION, edited by Eugene Jolas, no. 1-27, A COMPLETE SET, with the supplement to no. 23 "Testimony against Gertrude Stein", *reproductions, illustrations, vol. 1-20 bound in buckram, remaining volumes in original wrappers, decorated by Arp, Miro, Duchamp, Kandinsky and others, the last repaired with cellulose tape* 8vo Paris, 1927-38

** Contributors include Samuel Beckett, James Joyce, Henry Miller, Ezra Pound, Gertrude Stein, Dylan Thomas, and many others. The plates are of important contemporary photographs, stills from films, paintings, sculpture, and architecture.

553 Waugh (Evelyn) Vile Bodies, FIRST EDITION, *pictorial title, original cloth, slightly rubbed* 8vo 1930

554 Waugh (Evelyn) Work Suspended, FIRST EDITION, *limited to 500 copies, original cloth, upper cover very slightly marked, bookplate removed, 1942; A Little Learning, FIRST EDITION, plates, original cloth, dust-jacket, 1964* 8vo (2)



"YOU SAID A MOMENT AGO THAT PEOPLE
YOU LOOK AT SOMETIMES SEEM TO BE RABBITS"

James Thurber

NOW JUST WHAT DO YOU MEAN BY THAT, MRS. ROBERTS?"

The Property of a Lady

555 WELCH (DENTON) CAT WAITING FOR ITS MASTER, pen-and-ink and water-colour drawing, *on paper, signed by the artist at lower right-hand corner, framed and glazed*

** Exhibited at the Leicester Galleries, "Artists of Fame and of Promise", 1946. A copy of the catalogue is included with the lot.

Other Properties

557 Whistler (Rex) The Königsmark Drawings, *number 59 of 1,000 copies, reproductions, original buckram gilt, slip-case* 4to 1952

558 Whitman (Walt) Leaves of Grass, *author's edition, signed by the author on title, original half roan, upper joint split, rubbed, top of spine missing* 8vo Camden, New Jersey, 1876

559 Wilde (Oscar) Children in Prison and other Cruelties of Prison Life, *original wrappers* 8vo 1898

** Loosely inserted is an autograph card s. in original envelope from the author addressed to Joseph Knight Co., Boston, Mass., asking that the card be placed in a book of his poems and sent to an enclosed address.

560 Windrust (Charles) *Some Crime Stories*, 2 copies, *illustrations, original cloth, slightly worn and stained, 4to, n.d.*, with two books inscribed by the authors to Charles Windrust, and the latter's scrapbook, containing a pen-and-ink drawing of the author in gaol by George Cruikshank, 1901, an autograph card with two drawings by Cruikshank, an A.L.s. from Harry Furniss with an amusing drawing, and various press cuttings by or about the author, 1898-1911, *binding defective; the lot sold not subject to return* 8vo and 4to (5)

** Charles Windrust was appointed "Crime Investigator" on the *Weekly Dispatch* when it was purchased by Sir George Newnes, and was well-known at the turn of the century for his work as an amateur detective.

561 Woolley (C. Leonard) and T. E. Lawrence. *The Wilderness of Zin*, *plates, illustrations, original cloth, dust-jacket* 4to 1936

562 Woolf (Virginia) *The Voyage Out*, FIRST EDITION, *6 pages advertisements and publisher's catalogue at end, original cloth, very slightly rubbed at joints* [Kirkpatrick A1a] 8vo 1915

** The author's first book.
*

563 Woolf (Virginia) *Mrs. Dalloway*, FIRST EDITION, *with the original last blank, original cloth, spine faded* [Kirkpatrick A9] 8vo 1925

564 Woolf (Virginia) *Stephen versus Gladstone*, *number 14 of 50 copies, original wrappers* 8vo Cambridge, Rampant Lions Press, 1967

** The election of Leslie Stephen and Gladstone as president and vice-president of the London Library is described in a letter from the former and an extract from *The Hyde Park Gate News* written by Virginia Woolf at the age of 10.

The Property of a Lady

565 Colum (Padraic) *Wild Earth*, FIRST EDITION, *Dublin*, 1907; *Three Men*, FIRST EDITION, *limited to 350 copies signed by the author*, 1930; *The Children of Odin*, *illustrations by Willy Pogany*, 1929—Synge (J. M.) *Poems and Translations*, 1911—Casement (Roger) *Some Poems*, FIRST EDITION, *portrait*, *Dublin*, 1918—O'Sullivan (Seamus) *Verses Sacred and Profane*, FIRST EDITION, *ibid.*, 1908; *The Rosses and other Poems*, FIRST EDITION, *ibid.*, 1918—O'Kelly (Seamus) *The Bribe*, FIRST EDITION, *ibid.*, 1914; *original bindings*; and four others 8vo (12)

566 Cuala Press. Robinson (Lennox, *Editor*) *A little anthology of Irish verse*, *limited to 300 copies, original holland-backed boards, uncut, unopened, in the original plain dust-wrapper* 8vo *Dublin*, 1928

567 Gregory (Lady, *Editor*) *A book of saints and wonders put down here by Lady Gregory according to the old writings, and the memory of the people of Ireland*, *limited to 200 copies, original holland-backed boards, uncut, unopened, in the original plain dust-wrapper* 8vo *Dundrum, Dun Emer Press*, 1906

568 Parnell (Thomas) *Poems, selected by Lennox Robinson*, *limited to 200 copies, original holland-backed boards, uncut, unopened, in the original plain dust-wrapper* 8vo *Dublin, Cuala Press*, 1927

569 Russell (G. W., "A.E.") *The Renewal of Youth*, *Orpheus Press*, 1911; *The Mask of Apollo*, *Dublin, n.d.*; *The Earth Breath, and other poems, n.d.*; *The National Being*, 1916; *The Interpreters*, 1922; *The Avatars*, 1933; *Voices of the Stones*, 1925; *Song and its Fountains*, 1932; *The Candle of Vision*, 1918; FIRST EDITIONS, *original bindings*; and four others by or about the same 8vo (13)

570 Stephens (James) *Insurrections*, *Dublin*, 1909; *Reincarnations*, 1918; *Strict Joy*, 1931; *A Poetry Recital*, 1925; *Deirdre*, 1923; *Etched Moonlight*, 1928; FIRST EDITIONS, *original bindings*; and three others by the same 8vo (9)

571 Synge (J. M.) *The Well of the Saints*, with an introduction by W. B. Yeats, FIRST EDITION, *original cloth-backed boards, uncut* [Wade 262] 8vo 1905

572 Yeats (W. B.) *Ideas of Good and Evil*, FIRST EDITION, *original cloth-backed boards, uncut, bookplate of Lindsay Jardine by E. J. Gordon Craig* [Wade 46] 8vo 1903

572A Yeats (W. B.) *The Tables of the Law, and the Adoration of the Magi*, *first unlimited edition, original wrappers, uncut* [Wade 25] sm. 4to 1904

573 Yeats (W. B.) *The Hour-Glass, Cathleen Ni Houlihan, The Pot of Broth: being volume two of Plays for an Irish Theatre*, *first English edition, original quarter cloth, uncut, bookplate of Lindsay Jardine by E. J. Gordon Craig* [Wade 53] 8vo 1904

574 Yeats (W. B.) *The Wild Swans at Coole*, FIRST EDITION, *original blue cloth, uncut, dust-jacket* [Wade 124] 8vo 1919

575 Yeats (W. B.) *Seven Poems and a Fragment*, FIRST EDITION, *limited to 500 copies, small ink-stain at fore-edge, original holland-backed boards, uncut* [Wade 132] 8vo Cuala Press, 1922

576 Yeats (W. B.) *The Player Queen*, FIRST EDITION, *original printed wrappers* [Wade 138] 8vo 1922

577 Yeats (W. B.) *The Tower*, FIRST EDITION, *original green cloth, uncut, dust-jacket* [Wade 158] 8vo 1928

578 Yeats (W. B.) *A Packet for Ezra Pound*, FIRST EDITION, *limited to 425 copies, original holland-backed boards, uncut, unopened, in the original plain dust-jacket* [Wade 163] 8vo Cuala Press, 1929

579 Yeats (W. B.) *Words for Music Perhaps, and other poems*, FIRST EDITION, *limited to 450 copies, original holland-backed boards, uncut, in the original tissue wrapper* [Wade 168] 8vo Dublin, Cuala Press, 1932

580 Yeats (W. B.) *The Winding Stair, and other poems*, FIRST EDITION, *original green cloth, uncut, unopened, dust-jacket* [Wade 169] 8vo 1933

581 Yeats (W. B.) *Letters to the New Island*, FIRST EDITION, *portrait, original cloth, dust-jacket* [Wade 173] 8vo Cambridge, Mass., 1934

582 Yeats (W. B.) *The Land of Heart's Desire*, *original wrappers*, 1912; *The Midnight Court*, and, *The Adventures of a Luckless Fellow*, translated from the Gaelic by P. A. Ussher, with a preface by W. B. Yeats, *woodcuts, original cloth*, [Wade 276]. 1926—Macneice (Louis) *The Poetry of W. B. Yeats*, FIRST EDITION, *original cloth, dust-wrapper*, 1941 8vo (4)

Other Properties

583 YEATS (W. B., *Editor*) *FAIRY AND FOLK TALES OF THE IRISH PEASANTRY*, FIRST EDITION, *with the errata slip and 3 leaves of advertisements, ? wanting half-title and a preliminary blank, original green pictorial cloth, g.e., slightly worn at the corners and head and foot of spine* [Wade 212] 8vo 1888

584 Yeats (W. B., *Editor*) *Representative Irish Tales*, 2 vol., FIRST EDITION, *original quarter blue cloth gilt, patterned boards, t.e.g., uncut* [Wade 215] *small 8vo* 1891

585 Yeats (W. B.) *Poems*, FIRST EDITION [*limited to 750 copies*], *inscribed on endpaper, original cloth gilt, a little worn, uncut* [Wade 15] 8vo 1895

586 Yeats (W. B.) *The Secret Rose*, FIRST EDITION, *illustrations by J. B. Yeats, surface of page 66 slightly defective affecting two letters of one word in the text, original decorated cloth gilt* [Wade 21] 8vo 1897

587 Yeats (W. B.) *The Secret Rose*, FIRST EDITION, *inscribed by John Masefield to Myra Bartlett (1900), original cloth gilt, uncut* [Wade 21] 8vo 1897

588 YEATS (W. B.) *WHERE THERE IS NOTHING*, original wrappers, Lord Esher's copy, in fitted case with the Oliver Brett bookplate [Wade 42]
8vo New York, 1902

**
* ONE OF 15 COPIES. printed for copyright purposes. The first appearance of the play in book form.

589 Yeats (W. B.) *In the Seven Woods*, FIRST EDITION, limited to 325 copies, printed in black and red, original cloth, with the original plain dust-wrapper [Wade 49]
8vo Dundrum, Dun Emer Press, 1903

**
* The first book printed at the Dun Emer Press. Yeats has scored through his name as printed on the title and has added his signature instead.

590 Yeats (W. B.) *In the Seven Woods*, FIRST EDITION, [limited to 325 copies], printed in red and black, original linen, label on upper cover, uncut [Wade 49]
sm. 4to Dundrum, Dun Emer Press, 1903

**
* The first book to be printed at the Dun Emer Press, with a copy of the first prospectus loosely inserted, giving details of this book.

591 Yeats (W. B.) *Stories of Red Hanrahan*, FIRST EDITION, limited to 500 copies, original linen-backed boards, uncut, the first prospectus of the press and a short A.L.s. from Elizabeth Yeats loosely inserted [Wade 59]
sm. 4to Dundrum, Dun Emer Press, 1904

592 Yeats (W. B.) *Stories of Red Hanrahan*, FIRST EDITION, limited to 500 copies, original quarter holland boards, uncut and unopened, original tissue wrapper [Wade 59]
8vo Dundrum, Dun Emer Press, 1904

**
* Yeats has scored through his name as printed on the title and has added his signature instead.

593 YEATS (W. B.) *THE KING'S THRESHOLD*, FIRST EDITION, limited to 100 copies signed by the author, original boards, t.e.g., uncut, in the original tissue wrapper and slip-case [Wade 55]
8vo New York, 1904

594 YEATS (W. B.) *THE KING'S THRESHOLD*, FIRST EDITION, another copy, as above

595 YEATS (W. B.) THE KING'S THRESHOLD, FIRST EDITION, *another copy, as above*

596 Yeats (W. B.) Poems, 1899-1905, FIRST EDITION, *original blue cloth gilt, uncut* [Wade 64] 8vo 1906

597 Yeats (W. B.) Reveries over Childhood and Youth, FIRST EDITION, *number 75 of 425 copies, annotated in pencil, original linen-backed boards, uncut, slightly soiled and stained, without the portfolio of plates* [Wade 118] sm. 4to Dundrum, Cuala Press, 1915

598 Yeats (W. B.) Michael Robarts and the Dancer, FIRST EDITION, *limited to 400 copies, printed in red and black, original linen backed boards, uncut, unopened* [Wade 127] sm. 4to Cuala Press, 1920

599 Yeats (W. B.) Four Years, FIRST EDITION, *limited to 400 copies, original linen-backed boards, uncut* [Wade 131] sm. 4to Dundrum, Cuala Press, 1921

600 Yeats (W. B.) The Cat and the Moon, and certain Poems, FIRST EDITION, *limited to 500 copies, original linen-backed boards, slightly soiled, uncut* [Wade 145] sm. 4to Dublin, Cuala Press, 1924

601 Yeats (W. B.) The Tower, FIRST EDITION, *original cloth gilt, uncut, dust jacket* [Wade 158] 8vo 1928

602 Yeats (W. B.) The Winding Stair and other Poems, FIRST EDITION, *original blind-stamped cloth, uncut, dust jacket* [Wade 169] 8vo 1933

603 Yeats (W. B.) The Winding Stair, and other Poems, FIRST EDITION, *original cloth, dust-jacket* [Wade 169] 8vo 1933

604 Yeats (W. B.) *Wheels and Butterflies*, FIRST EDITION, *original green cloth*
[Wade 179] 8vo 1934

605 Yeats (W. B.) *On the Boiler*, *original printed wrappers* [Wade 202]
4to Dublin, Cuala Press [1939]

606 Yeats (W. B.) *On the Boiler*, *original printed wrappers, edges of upper*
cover slightly faded [Wade 202] 4to Dublin, Cuala Press [1939]

607 Yeats (W. B.) *On the Boiler*, *original printed wrappers* [Wade 202]
4to Dublin, Cuala Press [1939]

608 Yeats (W. B.) *William Butler Yeats, aetat. 70*, reprinted from the
Irish Times of June 13th, 1935, *signed in pencil by Yeats on the first page, and by*
John Masefield on the cover, original printed wrappers 8vo [Dublin], 1935

609 Yeats (W. B.) and others. *To-Morrow*, vol. 1, no. 1 and 2, with con-
tributions by W. B. Yeats, Lennox Robinson, Liam O'Flaherty, Arthur Symons,
and others, *unbound as issued, folded* folio Dublin, 1924

610 *Yellow Book (The)*, an illustrated Quarterly, 13 vol., A COMPLETE SET,
vol. 2 inscribed on endleaf "*Richard and Irma Le Gallienne*", 2 other vol. with the
signature of *Gwen Le Gallienne*, illustrations and cover designs by *Aubrey Beardsley*
and others, *original cloth, uncut, short tears at the top of some spines, vol. 6 slightly*
affected by damp 4to 1894-97

611 *Yellow Book (The)*, an Illustrated Quarterly, 13 vol., A COMPLETE SET,
illustrations and cover designs by *Aubrey Beardsley* and others, *original cloth*
uncut, slightly worn and soiled 4to 1894-97

612 *Yellow Book (The)*, an Illustrated Quarterly, 13 vol., A COMPLETE SET,
illustrations and cover decorations by *Aubrey Beardsley* and others, *original cloth,*
slightly stained 4to 1894-97

The Property of a Gentleman

613 CUALA PRESS. A Broadside [first series], no. 10 [first year]; no. 10, third year; no. 1-12, fourth year; no. 1-12, fifth year; no. 1-7, 10, and 11, sixth year; no. 2, 4, and 7-12, seventh year; 43 numbers in all (of 84), *limited to 300 copies, plain and hand-coloured illustrations by Jack Yeats, unbound as issued*
sm. folio Dundrum, 1909-1915

614 Masfield (John) John M. Synge: a few Personal Recollections, FIRST EDITION, *number 318 of 350 copies, original linen-backed boards, uncut*
8vo Dundrum, Cuala Press, 1915

615 Higgins (F. R.) Arable Holdings, FIRST EDITION, *number 77 of 300 copies, original linen-backed boards, uncut*
8vo Dublin, Cuala Press, 1933

616 Yeats (W. B.)—The Dublin University Review, *September 1885; March 1886; October 1886*, three numbers, containing "The Seeker", "The Two Titans", and "Miserrimus" by W. B. Yeats, *original wrappers, stained*
8vo Dublin, 1885-86

617 YEATS (W. B.)—Poems and Ballads of Young Ireland (with four contributions by W. B. Yeats), FIRST EDITION, *original cloth, slightly stained, black endpapers, uncut, in morocco-backed fitted case* [Wade 289]
8vo Dublin, 1888

618 YEATS (W. B.)—Fairy and Folk Tales of the Irish Peasantry, edited and selected by W. B. Yeats, FIRST EDITION, *spotted, original dark blue cloth, uncut* [Wade 212]
8vo 1888

619 YEATS (W. B.) THE WANDERINGS OF OISIN, FIRST EDITION [*limited to 500 copies*], *original cloth, uncut, unopened, in fitted green morocco-backed case* [Wade 2; Hayward 295]
8vo 1889

620 [YEATS (W. B.)] Ganconagh. John Sherman and Dhoya, FIRST EDITION, *original cloth, t.e.g., in fitted green morocco-backed case* [Wade 4] 8vo 1891

**
* According to Symons, 356 copies were bound in the cloth and 1644 copies in wrappers.

621 [YEATS (W. B.)] Ganconagh. John Sherman and Dhoya, FIRST EDITION, *original wrappers, uncut, slightly soiled, in fitted cloth case* [Wade 4] 8vo 1891

622 Yeats (W. B.) *The Celtic Twilight*, FIRST EDITION, *first issue?, with publisher's name in capitals at foot of spine, frontispiece by J. B. Yeats, original cloth, spine faded, uncut* [Wade 8] 8vo 1893

623 Yeats (W. B.)—*The Second Book of the Rhymers' Club* (with contributions by W. B. Yeats, Ernest Dowson, and others), FIRST EDITION, *limited to 500 copies, original buckram, uncut* [Wade 294] sm 4to 1894

624 Yeats (W. B.) *The Land of Heart's Desire*, FIRST EDITION, *design by Aubrey Beardsley on title and upper cover, original wrappers, with no fleurons after "Desire" on upper cover, uncut, backstrip renewed* [Wade 10] 8vo 1894

625 Yeats (W. B.) *The Land of Heart's Desire*, *first American edition, limited to 450 copies, frontispiece by Aubrey Beardsley, original boards, uncut, unopened, in morocco-backed fitted case* [Wade 11] 8vo Chicago, 1894

626 Yeats (W. B.) *Poems*, FIRST EDITION, *NUMBER 12 OF 25 COPIES on Japanese vellum, signed by the author, original parchment gilt, spine discoloured, uncut* [Wade 15] 8vo 1895

627 Yeats (W. B.) *Poems*, FIRST EDITION [*limited to 750 copies*], *original cloth gilt, uncut* [Wade 15] 8vo 1895

629 Yeats (W. B.)—A Book of Irish Verse, selected from modern writers with an introduction and notes by W. B. Yeats, *revised edition, original buckram. t.e.g.* [Wade 225] 8vo 1900

630 Yeats (W. B.) Poems, *third English edition, with new preface, portrait. original blue cloth gilt, uncut* [Wade 18] 8vo 1901

631 Yeats (W. B.) The Celtic Twilight, *revised and enlarged edition, Sydney Cockerell's copy, with his signature on end-leaf, portrait, original cloth gilt, uncut* [Wade 35] 8vo 1902

632 Yeats (W. B.) Where there is Nothing, *first English edition, original linen-backed boards, uncut* [Wade 44] 8vo 1903

633 Yeats (W. B.) Poems, *fourth English edition, portrait, original blue cloth gilt, uncut* [Wade 19] 8vo 1904

634 Yeats (W. B.) The Tables of the Law, and The Adoration of the Magi, *first unlimited edition, leaves of text slightly browned at edges, original wrappers, uncut* [Wade 25] sm. 4to 1904

635 Yeats (W. B.) The King's Threshold, and On Baile's Strand, *FIRST EDITION, original linen-backed boards, uncut* [Wade 56] 8vo 1904

636 Yeats (W. B.) Deidre, *FIRST EDITION, original linen-backed boards, uncut, unopened* [Wade 69] 8vo 1907

637 Yeats (W. B.)—The Abbey Row, not edited by W. B. Yeats, *caricatures of W. B. Yeats and J. M. Synge and other illustrations, original wrappers, design on upper cover a parody of the woman and dog found on publications connected with the Abbey Theatre* 4to 1907

** A satire on Yeats and Synge at the time of the first production of "The Playboy of the Western World", in the same format as *The Arrow*.

638 Yeats (W. B.) *The Land of Heart's Desire, limited to 500 copies, original stiff wrappers* [Wade 13a] 8vo Portland Maine, Thomas B. Mosher, 1909

639 Yeats (W. B.) *The Green Helmet and other Poems, FIRST EDITION, limited to 400 copies, original linen-backed boards, uncut, unopened* [Wade 84] 8vo Dundrum, Cuala Press, 1910

640 Yeats (W. B.) *The Pot of Broth, original wrappers, title and last page discoloured, original wrappers, uncut* [Wade 61] 8vo 1911

641 Yeats (W. B.) *The Countess Cathleen, revised edition, original wrappers, slightly stained* [Wade 93] 8vo 1912

642 Yeats (W. B.) *The Cutting of an Agate, FIRST EDITION, original boards, uncut* [Wade 102] 8vo New York, 1912

643 Yeats (W. B.) *Reveries over Childhood and Youth, FIRST EDITION, number 59 of 425 copies, original linen-backed boards, uncut, with similarly bound folder of plates* [Wade 111] 8vo Dundrum, Cuala Press, 1915

644 Yeats (W. B.) *Responsibilities, first American edition, original linen-backed boards, uncut* [Wade 116] 8vo New York, 1916

645 Yeats (W. B.) *The Cutting of an Agate, first English edition, original blue cloth gilt, uncut* [Wade 126] 8vo 1919

646 Yeats (W. B.) *Four Years*, FIRST EDITION, *limited to 400 copies, original linen-backed boards, uncut* [Wade 131] 8vo Dundrum, Cuala Press, 1921

647 Yeats (W. B.) *The Player Queen*, FIRST EDITION, *original wrappers, soiled* [Wade 138] 8vo 1922

648 Yeats (W. B.) *Essays*, FIRST EDITION, *various inscriptions on endpaper, and one by the author for Mrs. Warren, 1933, original cloth, slightly worn, uncut* [Wade 141] 8vo 1924

649 Yeats (W. B.) *The Cat and the Moon and certain Poems*, FIRST EDITION, *limited to 500 copies, original linen-backed boards, uncut* [Wade 145] 8vo Dublin, Cuala Press, 1924

650 Yeats (W. B.) *A Vision. An explanation of life founded upon the writings of Giraldus*, FIRST EDITION, *number 524 of 600 copies, signed by the author, frontispiece, original boards, uncut, dust jacket* 8vo 1925

651 Yeats (W.B.) *The Tower*, FIRST EDITION, *signed by the author on title, original cloth gilt, uncut* [Wade 158] 8vo 1928

652 Yeats (W. B.) *Stories of Michael Robartes and his Friends*, FIRST EDITION, *limited to 450 copies, signed by the author on title, original linen-backed boards, uncut* [Wade 167] 8vo Dublin, Cuala Press 1931

653 Yeats (W. B.) *The Winding Stair and other Poems*, FIRST EDITION, *original cloth, uncut* [Wade 169] 8vo 1933

654 Yeats (W. B.) *Wheels and Butterflies*, FIRST EDITION, *original cloth, uncut, dust jacket* [Wade 175] 8vo 1934

655 Yeats (W. B.) *A Full Moon in March*, FIRST EDITION, *original cloth, uncut, dust jacket* [Wade 182] 8vo 1935

656 Yeats (W. B.)—*A Broadside* [second series], edited by W. B. Yeats and F. R. Higgins, no. 1-12 (with contributions by W. B. Yeats and others), *limited to 300 copies, of which this is one of 200 unbound sets, coloured illustrations by Jack Yeats and others, as issued* [Wade 249] *sm. folio* Dublin, Cuala Press, 1935

657 Yeats (W. B.) *Modern Poetry*, FIRST EDITION [*limited to 1000 copies, of which 200 were later destroyed*], *original wrappers, slightly faded and worn* [Wade 188] 8vo 1936

658 YEATS (W. B.)—*BROADSIDES*, a Collection of New Irish and English Songs, edited by W. B. Yeats and Dorothy Wellesley [third series], no. 1-12 in 1 vol., *limited to 300 copies, of which this is one of the 150 bound sets, signed by the editors, hand-coloured illustrations by Jack Yeats and others, original linen-backed boards* [Wade 254] *sm. folio* Dublin, Cuala Press, 1937

659 Yeats (W. B.)—*A Broadside* [third series], edited by W. B. Yeats and Dorothy Wellesley, no. 3, 6-8, 10, and 12 (of 12), *all but one with contributions by W. B. Yeats, limited to 300 copies, of which this is part of one of the 150 unbound sets, hand-coloured illustrations by J. B. Yeats and others, as issued* [Wade 254] *sm. folio* Dublin, Cuala Press, 1937

660 Yeats (W. B.)—Symons (A. J. A.) *A Bibliography of the first editions of books by W. B. Yeats, number 284 of 500 copies, original boards, dust-jacket*, 1924—Roth (W. M.) *A Catalogue of English and American first editions of W. B. Yeats, original wrappers, New Haven*, 1939 8vo (2)

END OF MORNING'S SALE

THE SALE WILL RESUME AT 3 P.M.

SECOND DAY'S SALE:

Tuesday, 12th March, 1968

AT THREE P.M. PRECISELY

The Property of a Lady

661 Auden (W. H.) Selected Poems, FIRST EDITION, *original cloth, dust-jacket*
[Bloomfield A15] 8vo 1938

662 Auden (W. H.) The Dance of Death, FIRST EDITION, *original boards, dust-jacket* [Bloomfield A4], 1933—Auden (W. H.) and John Garrett. The Poets Tongue, *original cloth, t.e.g.*, 1935 8vo (2)

663 Betjeman (John) Ghastly Good Taste, FIRST EDITION, *folding plate, some slight spotting on a few leaves, errata slip, original cloth-backed boards, paper label on spine* 8vo 1933

664 Blunden (E. C.) Pastorals: A Book of Verses, FIRST EDITION, *original wrappers, uncut* 12mo 1916

665 Blunden (Edmund) The Waggoner, and other Poems, *uncut*, 1920; The Shepherd, and other Poems of Peace and War, *uncut and unopened*, 1922; Undertones of War, 1928, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (3)

666 Bomberg (David) Russian Ballet, FIRST EDITION, *coloured illustrations, two leaves loose, original wrappers, spotted* 8vo 1919

667 Bottomley (Gordon) *King Lear's Wife and Other Plays, a few spots, decorated boards, uncut*, 1920; Gruach and Britain's Daughter, *decorated cloth, uncut and unopened*, 1921—Brooke (Rupert) *Collected Poems, portraits, "For Review" stamp on title, cloth*, 1918—Golding (Louis) *Sorrow of War, boards*, 1919—Housman (A. E.) *Last Poems, a few spots, cloth, t.e.g.*, 1922—Chesterton (G. K.) *The Ballad of St. Barbara and other Verses, cloth-backed boards, uncut*, 1922—Belloc (H.) *Sonnets and Verse, cloth*, 1923, FIRST EDITIONS, *original bindings, three with dust-jackets* 8vo (7)

668 Conrad (Joseph) *The Arrow of Gold*, 1919; *The Rescue*, 1920—Hardy (Thomas) *Jude the Obscure*, 1896; *Late Lyrics and Earlier, with many other Verses, uncut, partly unopened*, 1922, FIRST EDITIONS, *original cloth, three with dust-jackets* 8vo (4)

669 Davies (W. H.) *Farewell to Poesy and other Pieces, original boards, uncut*, 1910; *Foliage, some spotting*, 1913; *A Song of Life and other Poems, uncut*, 1920; *The Hour of Magic, and other Poems, illustrations, original boards, t.e.g.*, 1922—Gibson (W. W.) *Womenkind, unopened*, 1913; *Whin, unopened*, 1918—Masefield (John) *Good Friday*, 1917; *A Poem and Two Plays*, 1919; *Reynard the Fox*, 1919; *Right Royal, original boards*, 1920; *Sard Harker*, 1924, FIRST EDITIONS, *original cloth unless otherwise described, nine with dust-jackets* 8vo (11)

670 De la Mare (Walter) *Love, illustrations*, 1943; *Memoirs of a Midget*, 1921; *The Veil and other Poems, original cloth-backed boards, uncut*, 1921; *Down-Adown-Derry, illustrations by D. P. Lathrop, some coloured*, 1922; *Come Hither, illustrations, t.e.g.*, 1923; *Ding Dong Bell, uncut*, 1924, FIRST EDITIONS, *all but the third original cloth, all but the fourth with dust-jackets* 8vo (6)

671 Douglas (Norman) *They Went*, FIRST EDITION, *original cloth, dust-jacket* [Woolf A20a] 8vo 1920

672 Douglas (Norman) *They Went*, another copy, FIRST EDITION, *original cloth, dust-jacket* [Woolf A20a] 8vo 1920

673 Douglas (Norman) *Alone*, FIRST EDITION, FIRST ISSUE, *with Postscript on p. 140, erratum slip pasted in facing p. 156, a few spots, original cloth, dust-jacket* [Woolf A21a] 8vo 1921

674 Douglas (Norman) *Together*, FIRST EDITION, *two illustrations, original cloth, dust-jacket* [Woolf A22a] 8vo 1923

675 Douglas (Norman) *Together*, another copy, FIRST EDITION, *two illustrations, original cloth, dust-jacket* [Woolf A22a] 8vo 1923

676 English Review (The), edited by Austin Harrison, vol. 10, no. 2 to vol. 16, no. 1, in original parts, containing contributions by Conrad, W. H. Davies, Douglas, Harris, Masfield, Pound, Shaw, Wells, and others, *original wrappers, large 8vo, Jan. 1912—Dec. 1913—Monthly Chapbook (The)*, edited by Harold Monroe, vol. 1, lacks no. 5, vol. 2, and four others, together 15 parts, containing contributions by Bridges, W. H. Davies, D. H. Lawrence, Sassoon, Sitwell, and others, *some illustrations, original wrappers, 4to, July 1919—May 1922; sold as periodicals, not subject to return* 4to and 8vo (39)

677 Huxley (Aldous) *The Defeat of Youth and other Poems*, FIRST EDITION, *original stiff decorated wrappers, a little worn, uncut and unopened* sm. 4to Oxford, B. H. Blackwell, 1918

678 Huxley (Aldous) *Brave New World*, FIRST EDITION, *original cloth, water-stain on inside of upper cover, dust-jacket* 8vo 1932

679 Huxley (Aldous) *Mortal Coils*, 1922; *On the Margin*, 1923; *Point Counter Point*, 1928; *Ends and Means*, 1938, *all but the last* FIRST EDITIONS, *original cloth, dust-jackets* 8vo (4)

680 JOYCE (JAMES) *ULYSSES*, FIRST EDITION, *number 920 of 1,000 copies, original blue wrappers, uncut and unopened, A FINE COPY* [Slocum and Cahoon A17] 4to Paris, Shakespeare and Company, 1922

681 Lawrence (D. H.) *Women in Love*, first unlimited edition 1921; *Aaron's Rod*, first English edition 1922—Douglas (Norman) *South Wind*, library label on endpaper, cloth worn, inside joints cracked, FIRST EDITION, 1917; *Birds and Beasts of the Greek Anthology*, uncut, first English edition 1928; *Summer Islands*, FIRST EDITION, 1931, original cloth, three with dust-jackets
8vo (5)

682 Mansfield (Katherine) *The Garden Party*, 8vo, 1922; *The Doves' Nest and other Stories*, 8vo, 1923; *Poems*, original cloth-backed boards, t.e.g., 4to, 1923; *The Scrapbook of Katherine Mansfield*, edited by J. M. M[urry], frontispiece, 8vo, 1939—Sitwell (Osbert) *Before the Bombardment*, uncut, 8vo, 1926—Sitwell (Sacheverell) *All Summer in a Day*, t.e.g., 8vo, 1926—Monro (Harold) *Collected Poems*, edited by Alida Monro, 8vo, 1933—MacLeish (Archibald) *Conquistador*, limited edition, 8vo, 1933; *Poems*, 8vo, 1935, FIRST EDITIONS, all but the third original cloth, dust-jackets
4to and 8vo (9)

683 MAUGHAM (W. SOMERSET) *A MAN OF HONOUR*, FIRST EDITION, original cream wrappers
8vo 1903

** According to Toole Stott (A6) only 150 copies were printed, to be sold in the theatre during the performance, but a very few were sold and the remainder were destroyed when the author's flat was bombed during the first world war.

684 MAUGHAM (W. SOMERSET) *A MAN OF HONOUR*, another copy, FIRST EDITION, original cream wrappers
8vo 1903

685 Moore (George) *Impressions and Opinions*, 1891; *The Untilled Field*, 1903; *Salve*, 1912; *Vale*, 1914; *Esther Waters*, 1920, all but the last, FIRST EDITIONS, original cloth
8vo (5)

686 Moore (George) *Esther Waters*, 1913; *Avowals*, *Privately Printed*, 1919; *Héloise and Abélard*, 2 vol., *Privately Printed*, 1921; *Fragments from Héloise and Abélard*, original wrappers, unopened, *Privately Printed*, 1921; *The Apostle*, 1923; *Conversations in Ebury Street*, 1924; *The Pastoral Loves of Daphnis and Chloe*, illustrations, 1924, FIRST EDITIONS, all but the first and fifth limited editions signed by the author, all but the fifth original boards, four with dust-jackets
8vo (8)

687 New Verse. Nos. 1-5, containing contributions by W. H. Auden, C. Day Lewis, MacNeice, Spender, Tate and others, *original wrappers*

8vo Jan. 1933—Oct. 1933

688 [Sassoon (Siegeried)] Memoirs of a Fox-Hunting Man, *uncut*, 1928; Memoirs of an Infantry Officer, *uncut*, 1930—Maugham (W. Somerset) Cakes and Ale, 1930—Priestley (J. B.) The Good Companions, 1929; Angel Pavement, 1930—Bennett (Arnold) Imperial Palace, 1930, *all but the last* FIRST EDITIONS, *original cloth, dust-jackets*

8vo (6)

689 Seymour (Beatrice Kean) Invisible Tides, 1919; Intrusion, 1921; The Hopeful Journey, 1923; The Romantic Tradition, 1925; The Last Day, 1926; Three Wives, 1927; Youth Rides Out, 1928; False Spring, 1929; But Not For Love, 1930, FIRST EDITIONS, *all but the first* PRESENTATION COPIES, *inscribed by the author to Arthur Thrush, original cloth, all but the first with dust-jackets*

8vo (9)

690 Shaw (Bernard) Misalliance, The Dark Lady of the Sonnets, and Fanny's First Play, *cloth, t.e.g., dust-jacket*, 1914; Saint Joan, *cloth*, 1924; The Apple Cart, *cloth, dust-jacket*, 1930; The Adventures of the Black Girl in her Search for God, *illustrations, boards*, 1932; The Political Madhouse in America and Nearer Home, *boards*, 1933—Chesterton (G. K.), Bernard Shaw and Hilaire Belloc. Do We Agree, a Debate, *boards, dust-jacket*, 1928, FIRST EDITIONS, *original bindings*

8vo (6)

691 Shepard (E. H.) Drawn from Memory, FIRST EDITION, *illustrations*, 1957—Milne (A. A.) The World of Pooh, FIRST EDITION, *illustrations by E. H. Shepard, some coloured*, 1958—Grahame (Kenneth) The Wind in the Willows, *illustrations by Arthur Rackham, some coloured*, 1950—Graham (Eleanor) The Story of the Wind in the Willows, how it came to be written, *coloured plate, original wrappers* [1950], *all but the last original cloth and dust-jackets*

8vo (4)

692 Spender (Stephen) Poems, FIRST EDITION, *a few light spots, original cloth, uncut, dust-jacket*

8vo 1933

693 Waugh (Evelyn) Decline and Fall, FIRST EDITION, *illustrations, original cloth, dust-jacket*

8vo 1928

- 694 Waugh (Evelyn) *Vile Bodies*, FIRST EDITION, *original cloth, dust-jacket* 8vo 1930
- 695 Waugh (Evelyn) *Black Mischief*, FIRST EDITION, *original cloth, dust-jacket* 8vo 1932
- 696 Waugh (Evelyn) *A Handful of Dust*, FIRST EDITION, *original cloth, dust-jacket* 8vo 1934
- 697 Waugh (Evelyn) *Mr. Loveday's Little Outing, and other sad Stories*, FIRST EDITION, *original cloth, inside hinges strengthened, dust-jacket* 8vo 1936
- 698 Waugh (Evelyn) *Scoop*, FIRST EDITION, *original cloth, dust-jacket* 8vo 1938
- 699 Waugh (Evelyn) *Work Suspended*, FIRST EDITION, *limited to 500 copies, of which this is one of 25 special press copies, original cloth, dust-jacket* 8vo 1942
- 700 Waugh (Alec) *The Loom of Youth*, *presentation copy inscribed by Arthur Waugh to Arthur Thrush*, 1917—Leslie (Shane) *The Oppidan*, 1922; *The Cantab*, 1926, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (3)
- 701 Waugh (Evelyn) *Ninety-Two Days*, *folding map, illustrations*, 1934; *Brideshead Revisited*, 1945; *The Life of Ronald Knox*, *illustrations*, 1959—Stopp (Frederick J.) Evelyn Waugh, *Portrait of an Artist, coloured frontispiece, illustrations*, 1958, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (4)

702 Waugh (Evelyn) *Put Out More Flags*, *dust-jacket soiled*, 1942; *Brideshead Revisited*, 1945; *The Loved One*, *illustrations by Stuart Boyle, n.d.*, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (3)

703 Waugh (Evelyn) *Put Out More Flags*, 1942; *Brideshead Revisited*, 1945; *The Loved One*, *illustrations by Stuart Boyle, n.d.*, FIRST EDITIONS, *original cloth, dust-jackets* 8vo (3)

704 Waugh (Evelyn) *Scott-Kings Modern Europe*, FIRST PROOF, *three copies, unbound as usual*, 1947; The same, FIRST EDITION, *frontispiece, original cloth, dust-jacket*, 1947 8vo (4)

705 Waugh (Evelyn) *Helena*, ADVANCE PROOF COPY, *original printed wrappers*, 1950; The same, ADVANCE COPY, *original plain wrappers*, 1950; The same, FIRST EDITION, *original cloth, dust-jacket*, 1950 8vo (3)

706 Wells (H. G.) *Anticipations, t.e.g., uncut*, 1902; *Mankind in the Making, some spotting, t.e.g., uncut*, 1903; *A Modern Utopia, illustrations, t.e.g., uncut*, 1905; *The History of Mr. Polly, coloured frontispiece, a little spotting on preliminary leaves*, 1910; *God the Invisible King*, 1917, FIRST EDITIONS, *original cloth* 8vo (5)

707 Wells (H. G.) *The Salvaging of Civilization*, 1921; *The Secret Places of the Heart, a few leaves spotted*, 1922; *The World of William Clissold*, 3 vol., 1926; *The Short Stories of H. G. Wells*, 1927; *Meanwhile*, 1927, FIRST EDITIONS, *original cloth, five with dust-jackets* 8vo (7)

708 YEATS (W. B.) *COLLECTED WORKS IN VERSE AND PROSE*, 8 vol., [*limited to 1060 copies*], *portraits; original vellum-backed cloth, t.e.g., uncut, dust-jackets, two torn [Wade 75-82]* 8vo Shakespeare Head Press, 1908

Autograph Letters and Literary Manuscripts

A. L. s. = autograph letter signed, one entirely in the handwriting of the signer.

L. s. = letter signed, the signature only in the handwriting of the sender.

A. D. s. }
 Doc. s. } as above reading document for letter.

The Property of Dr. Desmond Flower

709 ARTISTS AND PUBLISHING. Collection of 63 A.L.s.s. to Messrs. Cassell (including some to the editor of Cassell's *Magazine of Art*, etc.) from various artists including Gustave Doré (two), J. E. Millais (three), G. F. Watts (three), Benjamin Constant, J. S. Sargent, Frank Brangwyn, Hubert Herkomer, E. J. Poynter (four), Frank Dicksee (three), Luke Fildes, L. Alma-Tadema (four), Frederick Leighton (two), Marcus Stone, Harry Furniss, and others

710 AUTHORS AND PUBLISHING. Interesting Collection of 45 A.L.s.s. from various authors to Messrs. Cassell the publishers, including A.L.s.s. of J. Sheridan Le Fanu (two), W. E. Henley (two), R. D. Blackmore, W. S. Gilbert, Arthur Symons (three, about his *Introduction to Browning*), Mayne Reid (two, one outlining the story he is writing for them), W. T. Stead (two, outlining his scheme for a new magazine afterwards launched as *The Review of Reviews*), Charlotte M. Yonge, R. M. Ballantyne, G. A. Henty, Henry Morley (two, including a statement of his scheme for his *Library of English Literature*), G. A. Sala, Sir Sidney Colvin (three), Bram Stoker, Tom Hood (three), Sir Edwin Arnold (four), H. D. Traill, and others

711 BENNETT (ARNOLD) THE SNAKE CHARMER. A Melodrama in One Act, THE AUTOGRAPH MANUSCRIPT, elegantly written in Bennett's calligraphic script, with a few revisions, *decorative title-page in red, green and blue inks*, 21 pages plus title, *green half calf, g.t., by Bagguley* sm. 8vo

** Presented by Bennett to Sir Newman Flower and inscribed by him on flyleaf (in his cursive hand) "To Newman from Arnold (B)".

This play was published in 1933 in *Eight One-Act Plays*.

712 COLLINS (WILKIE) FINE SERIES OF 44 A.Ls.s., c. 128 pages, 8vo, 10 August, 1869-22 March, 1872, and 2 September, 1881, to HIS PUBLISHERS MESSRS. CASSELL (the last to G. M. Fenn, editor of Cassell's Magazine), mainly concerning the two novels on which he was currently engaged (*Man and Wife* followed by *Poor Miss Finch*)—their composition, their publication first in serial and later in book form, the protection of his foreign copyright (in the United States, Canada, Holland and Germany), negotiating terms for his work, etc., with two enclosures, many with recipient's endorsements, mounted by inner edges on prepared stubs and bound in an album, blue cloth, gilt-lettered on spine, 4to

17 August, 1869 . . . In stipulating that the final revise of each weekly part shall go to press, without the slightest alteration being made in it by any other person, I am only claiming a privilege which has been already accorded to me by Mr. Dickens in "All the Year Round"—and by the Proprietors of The Cornhill Magazine. You will, I am sure, see the necessity of leaving me to be the sole judge of what is right in this matter, when I remind you that mine is the only hand which holds the threads of the story, and mine are the only eyes which see it as one complete whole . . .

25 September, 1869 . . . Readers who object to expletives in books are—as to my experience—readers who object to a great many other things in books, which they are too stupid to understand. It is quite possible that your peculiar constituency may take exception to things to come in my story, which are essential to the development of character, or which are connected with a much higher and larger moral point of view than they are capable of taking themselves. In these cases, I am afraid you will find me deaf to all remonstrances—in those best interests of the independence of literature which are *your* interests (properly understood) as well as mine.

** The two enclosures with this series comprise copies of (1) Collins's letter of 18th November, 1869, to the Dutch publishers Belinfante Bros., on the subject of international copyright and protesting at their treatment of him, and (2) Collins's letter of 30th November, 1869, to the Editor of the *Echo*, announcing the unexpected and happy conclusion of his correspondence with the Dutch publishers. Both these copies are in the hand of a secretary, but both contain autograph revisions.

Six of the letters in the present series and the two enclosures were published by Desmond Flower in his article "Authors and Copyright in the Nineteenth Century" in *The Book-Collector's Quarterly*, vol. VII, 1932. Three further letters are quoted in Simon Nowell-Smith, *The House of Cassell*, 1958, pp. 124-6. With these exceptions, the series is apparently unpublished.

713 CRANE (WALTER) Series of 5 A.Ls.s., c. 12 pages, 4to and 8vo, 18 January, 1869—6 January, 1871, and 9-31 January, 1889, to Messrs. Cassell (the first two to John Hamer, the firm's publishing manager), the first two discussing various projects for illustrated books which he would like to undertake, the others mainly discussing his book "Flora's Feast" and its sales prospects

714 DARWIN (CHARLES) L.s., 2½ pages, 8vo, Down, 24 August, [endorsed: 1867], to Messrs. Cassell, recommending the Russian translator M. Kovalevsky, who is brother of a distinguished naturalist and is preparing a translation of a book "which I shall soon publish" etc., fine signature "Charles Darwin"

715 DICKENS (CHARLES) A.L.s., 1 page, 8vo, *Office of All the Year Round*, Tuesday, 21 February, 1865, to Messrs. Cassell, explaining that he is laid up with a wounded foot but that if they care to state their business to his confidential friend and business manager Mr. Wills he would "immediately report it to me", etc., *integral blank leaf bearing recipient's endorsement, strengthened in fold*

716 HAGGARD (H. RIDER) FINE A.L.s., 3 pages, 8vo, 2 November [postmark: 1885], to John Cardy Jeaffreson, about Haggard's recently-published novel "King Solomon's Mines", hoping to make a few pounds out of it since he did not sell it outright, explaining that he has in fact "committed the indiscretion" of writing a sequel to it, etc., *written on the embossed notepaper of the Royal Courts of Justice, with the original envelope*

I have to thank you very heartily for your most flattering letter about K. S. Mines. Nothing has astonished me so much in my life as the reception that that book has met with. I am now even beginning to hope that it will live . . .

. . . I am now beginning a novel—but my faith in my ability to write novels has been somewhat shaken—& when they are written they are next to valueless. It is a curious thing to me but the one thing that in my opinion is really good in K.S.M. namely Ignosis Chart has never been noticed at all . . .

717 HARDY (THOMAS) Autograph Manuscript of his poem "He did not Know Me", five 4-line stanzas, with several revisions and marked at top by Hardy in pencil "[best]", 1 page, 4to

** This poem was first printed in the *Daily Telegraph*, 17 May, 1928, and included in *Winter Words* later the same year.

The present manuscript has several variants from the published text. It has been reproduced in *English Poetical Autographs*, ed. Desmond Flower and A. N. L. Munby, 1938, plate 38, and is mentioned by R. L. Purdy, *Thomas Hardy: a Bibliographical Study*, 1954, pp. 255-6. At the foot of the manuscript is a note by Hardy's window, who presented it to Sir Newman Flower.

718 HARDY (THOMAS) Series of 7 A.L.s.s (4 on lettercards) and 6 typed Ls.s., 11 June, 1897-24 February, 1927, to Newman Flower, discussing a projected anthology of his work, his favourite Dorset views, his poem on the death of Sir Frederick Treves, etc., *with three original envelopes, with AUTOGRAPH DRAFT (in pencil) by Hardy of a letter to be sent in his wife's name to Flower, 1 page, 4to, the collection mounted by inner edges on prepared stubs (a few items loosely inserted), bound in an album, blue cloth, 4to*

** The draft letter in this collection must be one of the last letters—if not the very last—which Hardy wrote: the draft bears a note stating that the resultant letter was received after Hardy's death. This letter concerns a young Chinaman who had recently visited Hardy and who was intending to write an autobiography describing an extraordinary tragedy ("quite equal to a Greek tragedy") which had befallen his family when he was a boy of thirteen: Hardy explains that he could not undertake to revise the projected narrative, but recommends it to his correspondent's consideration.

719 MEREDITH (GEORGE) A.L.s., 1 page, 4to, *Box Hill, Dorking*, 22 June, 1876, to Professor Henry Morley, granting him permission to quote from *Modern Love* or from "what book of mine you please, any selection you may please to make" in Cassell's *Library of English Literature*, and good-humouredly pointing out that in that work Morley has made him ten years older than he is "... I am complimented on my appearance of youth by readers", written on a specially-prepared reply form with an outline printed text, slightly torn at head and foot (nothing missing)

720 MILL (JOHN STUART) A. L.s., 3 pages, 8vo, *Blackheath Park*, 5 August, 1866, to G. J. Holyoake, editor of the magazine *The Working Man*, explaining that he might in future be glad to have the pages of the magazine open to him "for the purpose of addressing things directly to the working classes", but at present he has more work, even outside Parliament, than he can do with complete satisfaction to himself, etc.

721 READE (CHARLES) Series of 5 A.L.s., c. 24 pages, 8vo and 4to, 17 March-7 June, 1871, to Messrs. Cassell (two addressed to the firm's chief editor T. T. Shore), concerning his story *A Terrible Temptation* currently being serialised in Cassell's Magazine, the publisher's objection to its coarse dialogue, the protection of Reade's Canadian copyright in the story, etc.

... As to Mary Wells's line which has alarmed you, it is a line extremely proper for her to utter and has literary merit. Here is *condensed* a coarse woman's contempt for her sex, and a big woman's contempt for little women. The critic receives such lines as uttered by the character, not written by the author.

The six speeches in that dialogue (Lady Bassett and Mary Wells) admit of no improvement. Were I to refine Mary Wells's last line I should make that false and feeble which is now strong and true: but, as the dialogue is not essential to the plot, I am willing to strike it entirely out, and have done so ...

722 STEVENSON (R. L.) Interesting Series of 9 A.L.s.s., 17 pages, 8vo (16 pages) and folio (1 page), 17 Heriot Row, Edinburgh, 15 August, 1884—*Vailima, Samoa*, 30 March, 1892, TO HIS PUBLISHERS MESSRS. CASSELL (four to Thomas Galpin, a partner, the rest to the firm), discussing the publication of his works including “Kidnapped”, “The Master of Ballantrae” and “Catriona”, his difficulty with the writing of “Kidnapped”, referring to the narrative of his voyage (to be published as “In the South Seas”) which he regards as a more important work than his novels, etc., mostly with recipient’s endorsements, mounted by inner edges on prepared stubs and bound in an album, blue cloth, gilt-lettered on spine, 4to, loosely inserted are typescripts of the letters

[endorsed “May ’86”] I am glad you like Kidnapped. My next story of that class will probably be “Henry Shovel,” and will take a lad to the Peninsular War; he will not be as good a fellow as David. The trouble is that I cannot engage beforehand when a book shall be ready; as my Muse is wayward, and often goes from home. I don’t know where she is now, and the trouble I am having over the last chapters of Kidnapped is incredible. I have written one chapter seven times, and it is no great shakes now it is done . . .

Vailima, Samoa, 30 March, 1892. I was chagrined to see you had reduced the price of *Kidnapped*, just when I have the sequel “*David Balfour*” [i.e. *Catriona*] rather more than a half done. This unfortunate little contretemps seems to show the unwisdom of leaving the question of price in the hands of one of the parties only . . .

. . . What do you say to *David Balfour*? It looks as though it would be about a fifth longer than *Treasure Island*. I think it stands very fairly as a substantive story, but it might be thought advisable and I should be willing (if required) to add some explanations for such as have not read *Kidnapped* . . .

723 SWINBURNE (A. C.) A.L.s., 1½ pages, 8vo, 3 Great James St., 20 June, [endorsed: 1876], [to Henry Morley?], allowing him to have “the poems named” and returning thanks for “your championship of ten years since” [i.e. at the time of *Poems and Ballads*]—though he did not trouble himself to pay attention to the abuse of other papers “I read your article in the *Examiner* with sincere satisfaction”

724 WELLS (H. G.) THE AUTOGRAPH MANUSCRIPT, WITH EXTENSIVE REVISIONS AND DELETIONS, OF HIS SHORT STORY “THE MAN WHO COULD WORK MIRACLES”, 26 leaves, written on one side only, bound in purple half morocco, large 4to

** This celebrated story was originally published in the *Illustrated London News*, July, 1898, and collected the following year in *Tales of Space and Time*.

The present extensively revised manuscript, while clearly the original draft, also contains several directions to the printer, and a note by Wells at the head of the first page asking that the story should not be illustrated or illustrated only at the passages he has marked with a cross, explaining that the whole effect of the story depends upon surprise. The manuscript is signed at the end of the text and also (with address) on the verso of the last leaf.

[See ILLUSTRATION]

725 WILDE (OSCAR) Two Fine A.L.s.s., 20 pages, 4to (12 pages) and sm. 4to (8 pages), 16 Tite Street, [April-May, 1887], to Thomas Wemyss Reid, manager of Cassell's publishing firm: written in response to the firm's invitation to edit the magazine *Lady's World* (which Wilde was to re-name *Woman's World*), and outlining in detail his plans for reconstructing the magazine

... It seems to me that at present it is too feminine, and not sufficiently womanly. No one appreciates more fully than I do the value and importance of Dress, in its relations to good taste and good health, indeed the subject is one that I have constantly lectured on before Institutes and Societies of various kinds, but it seems to me that the field of the "mundus muliebris", the field of mere millinery and trimmings, is to some extent occupied already by such papers as "The Queen" and the "Ladies Pictorial", and that we should take a wider range, as well as a higher standpoint, and deal not merely with what women wear, but with what they think, and what they feel ...

** These two letters are published in the *Letters*, ed. Rupert Hart-Davis, 1962, pp. 194-7.

726 WILDE (OSCAR) A.L.s., one page, sm. 4to, 16 Tite Street [c. 1889], to Arthur Fish, Wilde's assistant editor on the *Woman's World*, instructing him how to head an article by Miss Muir Mackenzie whose Christian name he can't get, with *integral blank leaf*

** This letter evidently refers to an article "Sunday Club for Working Boys in Paris" by Miss Muir Mackenzie which appeared in *Woman's World*, 1889, p. 220.

Not in the *Letters*, ed. Rupert Hart-Davis, 1962.

727 WILDE (OSCAR) A.L.s., 3 pages, 8vo, *The Hotel Albemarle, Piccadilly*, to "My Dear Frank" [? Frank Harris], explaining that "you were my guest at my play, as at my supper" and therefore asking him to take back "the enclosed mysterious looking things—they seem to me to refer to money", etc., *subscribed "affectionately yours, Oscar Wilde"*

** Not in the *Letters*, ed. Rupert Hart-Davis, 1962.

The Property of Oliver Margetson, Esq.

PAPERS OF JOSEPH HATTON

The following letters and manuscript (lots 728-739) are from the papers of Joseph Hatton (1841-1907), editor, novelist, dramatist and intimate friend of Henry Irving and J. L. Toole, and the friend (as appears from these papers) of many writers, actors and artists towards the end of the last century (see also the article on him in the Dictionary of National Biography). Irving's numerous letters (lot 732) show that Hatton was deep in his confidence. Hatton, who was the London correspondent of the *New York Times*, accompanied Irving and Ellen Terry (see lot 738) on their first American tour in 1883. No use has been made of these papers by writers on the period.

728 AMERICAN THEATRICAL AND LITERARY. Collection of 25 A.L.s.s., written in the United States and in England, 1888-1907, and six undated, to Joseph Hatton (17) and his daughter Bessie (8), including letters of Richard Mansfield (3, c. 17 pages, 1890-96, discussing his losses in his London season in 1888, criticising the conduct of "this jolly old Cagliostro" Henry Irving, lamenting that "American endorsement is not considered worth a damn in London", threatening reprisals, and advocating "plays without scenery"), William Winter (3, describing his activities in England, with references to Irving and to his rivalry with Edwin Thomas Booth, one letter written from Irving's house "The Grange"), and letters of Elizabeth Robins (4), Steele MacKaye (discussing his plays), Augustin Daly, Stephen R. Fiske, Bronson Howard, Hermann Vezin, Noah Brooks, Clyde Fitch, Ella Wheeler Wilcox (trusting her poems will advance the liberation of women) and Mary Anderson, together with an A.L.s. of Melville Stone, 1884, to President Arthur commending Hatton and Irving, and a reply signed by the President's private secretary arranging an appointment with the President

729 ARTISTS. Collection of A.L.s.s., mostly to Joseph Hatton, comprising letters of Sir Alfred Gilbert (6 A.L.s.s., 1894-1903, one conclusion of an A.L.s. and one lettercard), Sir George Frampton (3, 1903-8, and one auto. postcard), Sir Bernard Partridge, Sir Luke Fildes, George Henry Boughton, George Henry, Harrison William Weir, Harry Furniss (3, each illustrated with humorous pen-and-ink sketch: his wife interviewing servants; fog in London; and a horrific scene occasioned by an "orrible play" to which Hatton had taken the artist), and others

730 CORELLI (MARIE) 8 A.L.s.s., c. 31 pages, 4to and 8vo, 47 Longridge Road, Earls Court, etc., to Joseph Hatton, explaining that Mavis Clare in *The Sorrows of Satan* was based not on herself but on a dead friend, giving a description of her physical appearance and of her habits and complaining of "vulgar" treatment of herself by the press, with various other references to herself and her writings

731 HARTE (FRANCIS BRET) 10 A.L.s.s. (2 signed with initials), one conclusion of an A.L.s. and 3 auto. lettercards s., c. 25 pages, 8vo, Upper Hamilton Terrace, Lancaster Gate, The Red House, Camberley, etc., 24 September, 1889-15 January, 1901 (2 dated only with day of week), to his friend Joseph Hatton (one to his daughter), discussing their collaboration in dramatising Harte's story *M'liss*, commenting on Hatton's proposed alterations ("... but really you must read over that last scene and the anti-climax of Smith's comic drunken nigger talk with Stetson . . ."), referring to his story *The Home-Coming of Jim Wilkes*, emphasising his difficulties in writing to a prescribed length ("... I had already condensed and packed the narrative—as I always do with my short stories"), mentioning the completion of "a love story" set in California and Dion Boucicault's dramatisation of Harte's "*Luck*" (presumably *The Luck of Roaring Camp*), together with a signed photograph of Harte, and an A.L.s. of Joseph Hatton, one page, 8vo, Marlborough Road, St. John's Wood, February 1899, to Harte about his literary rights

** Not in *The Letters of Bret Harte*, ed. G. B. Harte, 1926, which however publishes three other letters to Hatton about the dramatisation of *M'liss*.

One letter in this lot refers to E. S. Willard (who was to play the Schoolmaster in *M'liss*). In typed and autograph notes on the verso, Hatton records a disastrous lunch with Harte and Willard and describes Harte's indignation at the actor's attitude.

732 IRVING (*Sir HENRY*) FINE SERIES of 56 A.L.s.s., c. 130 pages, 8vo, Grafton Street, Lyceum Theatre, Garrick Club, Providence U.S.A., etc., 1 June, 1875-14 March, 1905, and undated, TO HIS FRIEND JOSEPH HATTON ("My dear Joe", "My dear old friend"), referring in vigorous language to intrigues in England and America against himself and Ellen Terry, declaring that he will pay money to discover the identity of a "Philadelphia scoundrel" who has distressed Ellen Terry, asking for material to establish a case of libel regarding himself and Ellen Terry, calling for the insertion in the British and American press of many articles etc. to counter attacks or to secure favourable publicity, enquiring about hostile writers and recommending the use of a friendly one ("... Stick to him—you'll not find a better man"), suggesting a sarcastic attack on the American actor Bandmann for plagiarism of Irving's own effects in the graveyard scene in *Hamlet*, commenting savagely on some actors, writers and common acquaintances and expressing generous approval of others, sending news of his own activities and productions, discussing the writing of his own reminiscences, giving authority for an edition of Shakespeare with illustrations on which he will advise, etc., *together with* 3 A.L.s.s. of Irving to Hatton's daughter Bessie, and one A.L.s. of Irving to William Margetson, painter and son-in-law of Hatton

... I'm on the trail. What I want to get are the *early* numbers ... published in 1885 ... I am sure in the early attacks on E. T.—the name of H. I. will be freely introduced—the motive of "Irving as Martha"—"Divorce suit" and all the rest become libellous. I'll grip him by [the *omitted*] throat. I'm sure of that.

... The whole thing is a plot—they hate us and all our works ... To these people I have shown nothing but consideration, kindness & good will ... What had we done across the water, in their own land, to cause this change ... My dear Joe, they are jealous—because they are jealous—of me and our dearest Nell—and are doing things here & in America to create an antagonistic feeling ... Who is the simple little Mary's bosom friend and confidant? A secret, malignant dangerous woman whom I have openly been obliged to denounce. Here are the points of this pretty compass [diagram with initials] ... Now they attack poor Winter ... D -- n 'em! Believe me there's no innocence of the doves with the Griffin family ...

** No use has been made of these letters by Irving's biographers.

733 [IRVING (*Sir HENRY*)] Records of conversations with him made by Joseph Hatton (partly in his autograph), c. 15 pages, folio, *press cuttings stuck on a few pages*, comprising (1) record in a secretary's hand of conversations on 29 November, 1885, in Irving's dressing room, at the Garrick Club and on the way home, reporting in detail his remarks on costume design (principles and practice in his productions, his costumes and Ellen Terry's designed by themselves, etc.), the music in his *Faust*, the need to subsidise the theatre in London, the Royal Family's isolation from art and artists, his *Faust* and the Germans ("they might consider too great liberties had been taken with it"), his co-operation with the Comédie Française for a production there of his *Hamlet*, etc., and (2) notes (partly in shorthand) in Hatton's hand recording details of conversations with Irving at Oxford and London in 1886 (references to Ellen Terry, etc.), *together with* an A.L.s. of the American E. A. Oakey Hall (signed with initials) describing the background to rumours of a breach between Irving and Ellen Terry, an A.L.s. of Mrs. Eliza Aria (Irving's friend) to Bessie Hatton, 3 letters and 2 docs. relating to Joseph Hatton, and a quantity of playbills, programmes and photographs, etc., relating to Henry Irving

** Parts of this interesting record of Irving's conversation are in inverted commas and purport to reproduce his actual words. Irving's biographers do not refer to this manuscript.

734 LITERARY. Collection of letters, mostly written to Joseph Hatton, a few to his daughter Bessie, including A.L.s.s. from Max Beerbohm, Sir Arthur Conan Doyle, Hall Caine (2), J. M. Barrie, John Galsworthy, John Masefield, Charles Dickens the younger (2; one, 1868, with a reference to his father), Alfred Noyes (7, mainly about his writings and his marriage to the American Garnett Daniels), Israel Zangwill (4, 1892-1907), Jerome K. Jerome (one, and one L.s.), Mary Maxwell (8), Sarah Grand (3), Edith Nesbit, Albert Vandam, Sir Edwin Arnold and Stephen Coleridge, and one L.s. of Theodore Watts-Dunton, *together with* a copy of a long letter of W. M. Thackeray, *October*, 1848, to David Robert Ross (not published in *The Letters*, ed. G. N. Ray)

735 PINERO (*Sir ARTHUR, playwright*) Series of 6 A.L.s.s. and one typed L.s., c. 14 pages, 4to and 8vo, 63 *Hamilton Terrace, London, etc.*, 19 *October* 1888-14 *July* 1893, to Joseph Hatton (one to his daughter Bessie), predicting that *The Second Mrs. Tanqueray* "must offend many people" but will be viewed differently in the future, discussing Hatton's plan to turn *The Profligate* into a novel, stating financial terms for performing this play in New York and mentioning that models for its scenery are with Augustin Daly, etc., *together with* a printed invitation to a play by Pinero

736 READE (CHARLES) 2 A.L.s.s., 3½ pages, 4to, 2 *Albert Terrace, Knightsbridge, undated*, to Joseph Hatton, discussing the adaptation by himself or Tom Taylor of a play written by Hatton, together with an A.L.s. of Compton Reade, 8 pages, *Leominster, incompletely dated*, discussing his *Memoir* of his uncle and a medallion portrait of him destined for St. Paul's Cathedral, etc.

737 RUSKIN (JOHN) A.L.s., 2½ pages, 8vo, *Herne Hill, 5 June*, 1883, to "My dear Students", referring to his work at Oxford, explaining the advantages of "a steady round hand", complimenting five young ladies on their signatures and criticising others

738 TERRY (ELLEN) 7 characteristic A.L.s.s., c. 13 pages, 8vo, *Lyceum Theatre, Tower Cottage, Winchelsea, etc.*, 1886-1901 and undated, to Joseph Hatton and his daughter Bessie, referring to Henry Irving (Christmas dinner with "H. I." in 1892, etc.), asking for information about her friend William Winter, mentioning a child's part in Tennyson's *Becket* ("We want someone about 5 to play my babe 'Geoffrey' . . . I thought of playing it myself! Only I don't think I'm old enough! ! ! ! ! !"), etc., one on a lettercard with woodcut vignette by Edward Gordon Craig, *together with* 2 original envelopes

** William Winter was dramatic critic of the "New York Tribune" and a warm admirer of Henry Irving's acting, which he first saw during Irving's American tour in 1883. He visited England in 1887.

739 THEATRICAL. Collection of A.L.s.s., mainly to Joseph Hatton, some to his daughter Bessie, from correspondents including the actors Charles Wyndham (5), Mrs. Patrick Campbell (4, and 2 signed photographs), Herbert Beerbohm Tree (3), J. L. Toole (3), Squire and Marie Bancroft (3, including one to Toole), John Hare (2), George Alexander (2), Weedon Grossmith, Henry Brodribb Irving and Wilson Barrett, and from the playwrights James Albery (3), George Sims (2, and one lettercard), Francis Burnand, Charles Haddon Chambers, Lawrence Housman, Henry Arthur Jones, Alfred Sutro and Brandon Thomas, and many others, *together with 2 Garrick Club menu cards signed by many actors*

Other Properties

740 ALBUM containing A.L.s.s. of Henry James (on lettercard), J. E. Millais (3), Ellen Terry, George Du Maurier, John Tenniel, David Roberts, G. F. Watts, W. P. Frith, Herbert Beerbohm Tree, Mrs. Humphry Ward, James Paget, Squire Bancroft, Lord Palmerston (1854) and many others, *lightly mounted or loosely inserted, roan, backstrip defective, oblong 4to*

741 BARING (MAURICE) Typescript of his four-act play "Manfroy, Duke of Athens", WITH EXTENSIVE AUTOGRAPH REVISIONS AND DELETIONS (Act III supplied in the form of pp. 133-46 torn from the printed edition and similarly revised), *upper wrapper missing, 4to, together with 2 later typed drafts of the play (each containing a small amount of autograph revision in pencil), and typescript of Baring's three-act comedy "His Majesty's Embassy"*

The Property of Mrs. Geoffrey Madan

742 BENNETT (ARNOLD) THE AUTOGRAPH MANUSCRIPT OF HIS NOVEL "ACCIDENT", WITH REVISIONS AND DELETIONS, dated on the first page "London, 26.11.26. 11 a.m." and at the end "London, 19.vii.27. 7 p.m.", 180 numbered leaves, written on one side only, morocco gilt, g.t., by Bagguley, 4to, together with AUTOGRAPH DIARY with entries from 9 November, 1926, to 25 January, 1927, describing the novel's conception and the early stages of its actual writing, 44 leaves, written on one side only, wrappers, 8vo, and AUTOGRAPH NOTEBOOK containing a synopsis of the novel, 13 leaves, written on one side only, wrappers, 8vo, the three volumes contained in a fitted cloth box, lettered on spine, 4to

** From the sale of Arnold Bennett's manuscripts in these rooms, 25 May, 1936, lot 18.

Accident was first published in 1929.

The Property of Mrs. R. Cobden-Sanderson

743 BENNETT (ARNOLD) A.L.s., one page, 4to, *Comarques, Thorpe-le-Soken*, to Mrs. Francis Hirst, declining an invitation for himself and his wife "as we may at any time be called suddenly to France"—ALEXANDRA (*Queen, wife of Edward VII*) Auto. lettercard to John Morley, *Windsor Castle, undated*, repaying him "my debt . . . for that nice little gipsy girl we met on our lovely afternoon drive yesterday" (2)

744 BLUNDEN (EDMUND) INTERESTING SERIES of 35 intimate letters and postcards to his friend and publisher Richard Cobden-Sanderson, largely concerned with his own work and with many references to other contemporary writers including Siegfried Sassoon, Ralph Hodgson and William Gerhardt (30 A.L.s., 49 pages, 4to and 8vo, two with pen-and-ink sketches; 5 auto. postcards, two in comic French, one a simulated telegram; and an exhibition catalogue with a 5-line inscription), with (enclosures) 3 autograph pages of corrigenda for a second edition of his *English Poems* (1925), many of which were not used when a second edition was eventually published not by Cobden-Sanderson but by Duckworth in 1929, and the typescript of 2 unpublished translations of Latin poems by Henry Vaughan, extreme dates 30 August, 1926 and 23 October, 1935, but the longer and more important letters mostly of the years 1926 to 1928, the first 7 written from *Kikufuji Hotel, Hongo, Tokyo*, the remainder from various addresses in England

** Two other series of letters from Blunden to Richard Cobden-Sanderson have been sold in these rooms, 11 May, 1964, lot 132, and 7 July, 1965, lot 692.

745 BLUNDEN (EDMUND) Facsimile of the autograph manuscript of his poem "Far East" sent as a Christmas card for 1925 to Richard Cobden-Sanderson—Flysheet of his poem "A Town I Know" sent as a Christmas card for 1935 to Sally and Richard Cobden-Sanderson, with autograph presentation inscription (2)

** The first of these poems was published in *Poems* 1930, p. 299, the second in *Poems* 1930-1940, p. 170. In each case the text was revised before publication. The title of the second poem was altered to "Market Town".

746 BLUNDEN (EDMUND) Autograph manuscripts of his reports as publisher's reader for Richard Cobden-Sanderson on "Poems of Charles Cotton" (2½ pages, 4to, signed), "To Be Sure: An Introduction to Modern Poetry. By Mark Wardle" (1¾ pages, 4to, initialled) and "Alienus and other Poems" (2 pages, 4to, signed), together with the autograph manuscript of a blurb about his own *Leigh Hunt: A Biography* [1930] (one page, 4to) (4)

747 BLUNDEN (EDMUND) Autograph fair copy of a 46-line poem, "Ode to That Rare Couple Richard Cobden-Sanderson and Sally his Wife for March 23, 1929", beginning "Look, Shepherds, how the Sun does sparkling climb / Above the Roofs of London's golden Town", 3 pages, 4to

** Apparently not in any published collection of Blunden's poems.

748 BLUNDEN (EDMUND) Autograph manuscript of a 27-line poem-letter to Richard Cobden-Sanderson, beginning "Honestissime, excuse / A card; the biographic Muse", on a postcard postmarked 25 July, 1928

749 BLUNDEN (EDMUND) Autograph manuscript of a 12-line poem-letter to Richard Cobden-Sanderson, beginning "Dear Richard, Immortal / I venture to chortle", and signed "D Kommandanten Edmund [and] Gilbert", one page, 4to, 8 Newton Road, Bayswater, W.2, 26 April, 1929

750 BLUNDEN (EDMUND) Autograph manuscript of a 13-line nonsense poem beginning "Can you Report? / I can Report", on an order form of Symington's Olde Booke Shoppe, Harrogate, addressed to Messrs. Cobden-Sanderson Ltd. and dated 17 August, 1929 (the words "Can you Report?" are printed on the form), slightly frayed, together with a half-sheet of paper with 4 lines of autograph verse (2)

751 BLUNDEN (EDMUND) Four A.L.s.s. to Mrs. Richard Cobden-Sanderson, 4 pages, 4to and 8vo, Cowlinge, Newmarket; Hawstead, near Bury St. Edmunds; Merton College, Oxford, 26 March, 1928 to 10 May, 1933, in a friendly and humorous vein, about invitations to the Boat Race, his work, life at Oxford, social engagements, etc., one letter with a pen-and-ink sketch of two soldiers in the trenches (4)

752 COBDEN-SANDERSON (THOMAS JAMES) Four letters concerning the publication of his *Amantium Irae*: A.L.s. to Cobden-Sanderson from J. W. Mackail, 3 pages, 8vo, Rottingdean, Sussex, 29 December, 1912, recommending certain omissions; autograph pencilled draft of Cobden-Sanderson's reply, 8 pages, 4to, defending his decision to publish the letters in full; 2 A.L.s.s. to Cobden-Sanderson from BERTRAND RUSSELL, 6 pages, 8vo, Trinity College, Cambridge, 16 April and 6 October, 1913, the first thanking for a copy of the Doves Press *Milton* and saying that he hopes the Press will not come to an end "until your letters to my mother have been printed", the second thanking for an advance copy of *Amantium Irae* and describing "the strange and haunting feelings" with which it fills him; together with the autograph corrected draft of a 22-line poem "Envoi" by Cobden-Sanderson which evidently refers to his love for Lady Amberley (the date 1867 added later) (5)

** *Amantium Irae* (Doves Press, 1914) was the title given by Cobden-Sanderson to the letters written by him in the years 1864-67 to Lord and Lady Amberley, the parents of Bertrand Russell. Although both names appear in the sub-title, the letters are almost all to Lady Amberley. In his will Lord Amberley, who died in 1876, appointed Cobden-Sanderson to be one of the two guardians of his sons, but his wish was set aside by the Russell family. The two letters from Bertrand Russell in this lot are unpublished, but a third letter referring to *Amantium Irae* is published in *Autobiography of Bertrand Russell*, 1967, p. 222.

753 COBDEN-SANDERSON (THOMAS JAMES) "PRO IRACUNDIA SUA APOLOGIA". Signed typescript dated 1921, with numerous autograph revisions, of an account of his dispute with Emery Walker over the ownership of the fount used in the Doves Press, beginning with the setting up of the press at Hammersmith in 1900 and ending with the "dedication" of the fount "for ever to the bed of the River Thames on whose banks have been printed all the books printed at the Doves Press, whether by myself or by Mr. Emery Walker. What does it matter, which?", 19 pages, 4to, with a docket indicating that the document was produced in legal proceedings instituted by Emery Walker against Richard Cobden-Sanderson after his father's death

** APPARENTLY UNPUBLISHED and of interest for the revelation that Cobden-Sanderson decided as early as 1902 that he and Walker were "Unfitted for partnership" and that "it would be better for the Press and for ourselves personally that we should separate, and if so inclined carry on the pursuit of the Book Beautiful separately rather than in partnership".

754 CRANE (WALTER) Two fine A.Ls.s. to T.J. Cobden-Sanderson, 6 pages, 8vo, 13 *Holland Street, Kensington, W.*, 19 June and 8 July, 1898, thanking him for two Doves Bindery bindings of *The Faerie Queene* and discussing the death of Burne-Jones and the possibility of a combined Morris and Burne-Jones exhibition, *together with* an undated joke letter apparently from Burne-Jones, beginning "My darling" and consisting of two newspaper cuttings with brief comments (3)

... It is sad to think how soon he has followed Morris, yet one felt they were always together, at least in their work. I remember that Burne-Jones said to me when he came to the New Gallery where we were arranging our exhibition last time—"With Morris one feels half this life to have gone".

755 THE CRITERION. Receipts for payments for contributions to *The Criterion* signed by T. S. Eliot (with initialled 13-word pencilled note), Clive Bell, A. E. Coppard, Herold Monro and others; orders for *The Criterion* signed by Virginia Woolf, Roger Fry and others; and signatures of T. S. Eliot (10), Ezra Pound (3), Virginia Woolf (2), Rudyard Kipling, Paul Valéry and other writers cut from these and similar documents, c. 1922-1926

756 ELIOT (THOMAS STEARNS) INTERESTING SERIES of 23 letters and post-cards to Richard Cobden-Sanderson (3 A.Ls.s., 4 pages, 4to and 8vo; 8 typed Ls.s., one page each, mostly 4to, two with auto. additions; 12 auto. postcards; and a pencilled note on a letter from Cobden-Sanderson), 12 Wigmore Street; 9 Clarence Gate Gardens; Fishbourne; and paper with the letterheads of *The Criterion* and *Faber and Faber*, 20 May, 1922 to 25 October, 1923 and two later letters (one dated 1941)

** Mostly concerned with the affairs of *The Criterion*, of which Eliot was editor and Cobden-Sanderson publisher. On 9 February, 1923, Eliot reports a complaint from Ezra Pound that he has been inadequately paid and asks Cobden-Sanderson to send him a cheque for another £2.8.0. On 7 September, 1923, he implores Cobden-Sanderson "for God's sake [to] do something at once about Lady Rothermere" [the financial backer of the magazine].

Two other series of letters from Eliot to Cobden-Sanderson have been sold in these rooms, 11 May, 1964, lot 139, and 7 July, 1965, lot 699.

757 ELIOT (THOMAS STEARNS) Typed L.s. to Mrs. Richard Cobden-Sanderson, one page, 4to, letterhead of *Faber and Faber*, 12 June, 1936, asking her to help him—"with the same complete efficiency as before"—to get a passage to America ("the cheapest possible CABIN TO MYSELF") and saying that he may not be able to come to her party as he has "to take an old lady out to dinner and the pictures" and "to fetch her in Bloomsbury", *with the recipient's notes*

758 SASSOON (SIEGFRIED) Three A.L.s. to Richard Cobden-Sanderson, 3 pages, 8vo, 54 Tufton St., S.W.1, 8 August to 11 October [no year], about the possible publication of the poems of "my friend F[rank] Prewett", on which Sassoon offers to guarantee a possible loss of £25, together with a brief typed L.s. of W. B. Yeats and a brief A.L.s. of Osbert Sitwell (5)

759 SASSOON (SIEGFRIED) Fair copy by Edmund Blunden of a 15-line satirical poem "A Deed of Dreadful Note", beginning "With Wolfe and Drink-water I was marooned, / Far far from Fleet Street, on a tropic isle", initialled by Blunden "SS. 5.3.28" and marked "for E.B.", "An exact copy for R[ichard] C[obden] S[anderson]", one page, 4to, together with the A.L.s. from Blunden to Cobden-Sanderson with which the poem ("Sassoon's little aubade or colloque sentimentale") was enclosed, one page, 4to, Cowlinge, Newmarket, 10 June, 1928 (2)

** Not recorded in Geoffrey Keynes, *A Bibliography of Siegfried Sassoon*, 1962.

760 WALPOLE (HUGH) Interesting A.L.s., 4 pages, 8vo, Hotel Sacher, Vienna, 24 March, 1922, to Mrs. Francis Hirst, thanking her for introducing him to friends in Vienna and giving his impressions of the city ("Vienna has depressed me terribly . . . the town weighs on one like lead. The music is of course wonderful . . . but one has the feeling that one oughtn't to be enjoying it"), top edges slightly frayed

Other Properties

761 BRIDGES (ROBERT) His own collection of printed specimens of English vocal music, WITH AUTOGRAPH TITLE, INDEX, BIOGRAPHICAL NOTES AND CRITICAL REMARKS, 14 pages of manuscript, written in his elegant formal hand, inscribed on title "To Miss Thompson on her marriage 1888 from Robert Bridges" in his more cursive hand, all the music published by Novello, half morocco, sm. folio

Yattendon, 1888

** Bridges divides the collection into five parts: "Elizabethan", "Restoration", "Decadence", "Revival" and "Revival Continued". Each section has a separate autograph introduction. At the beginning he gives a two-page summary of the history of English Church music from the twelfth century to the Elizabethan age.

In all 47 composers are represented.

762 CHESTERTON (G. K.) Manuscript of "An Introduction to Introductions," 21½ pages, sm. 4to (written on rectos only), in the hands of two or more amanuenses, WITH AUTOGRAPH REVISIONS AND DELETIONS (some in pencil), *first leaf torn, but neatly repaired*, together with A.L.s. from his secretary to Messrs. J. M. Dent & Sons

** A critical essay on Dickens, "originally published as prefaces to the separate books of Dickens in one of the most extensive of those cheap libraries of the Classics. . . ."

763 CHURCHILL (Sir WINSTON) A.L.s., *one page, 4to, Colonial Office, New Years Day, 1906*, sending a copy of his election address and soliciting support in the general election "now upon us", *mounted in a folder by integral blank leaf*

. . . if you care about the principles of Free Trade and Liberalism which I stand forward to defend, I ask you most earnestly to give me the effective assistance of your vote and influence.

764 CHURCHILL (Sir WINSTON) A.L.s., *one page, sm. 4to, Paris, 8 September, 1907*, to A. Hailwood, explaining that his preparations are now complete and to alter them at this distance would involve much correspondence, *written on letter-card with the engraved heading of the Hotel Bristol, Paris, somewhat creased, with the original (somewhat torn) envelope addressed and signed by Churchill*

765 CHURCHILL (Sir WINSTON) Journey Log Book recording 35 flights of the R.A.F. York aircraft LV 633 to Gibraltar, North Africa, and the Middle East, 26 May-28 December, 1943, *original cloth* *oblong 4to 1943*

** The aircraft was used to convey Sir Winston Churchill and others to and from the Mediteranean immediately before and during the invasion of Sicily and Italy. Places and times of departure and arrival, nature of flights (many simply described as special or secret missions), and the names of crew and passengers are entered in the appropriate columns. Besides Sir Winston, the passengers included Viscount Alexander and Viscount Alanbrooke, all of whom have signed the log, King George VI, and others.

The Property of a Lady

766 CRAIG (EDWARD GORDON) Interesting series of 14 typed Ls.s. (with autograph revisions and additions), and one brief unsigned typed letter, 16 pages, 4to and 8vo [1930-32], to C. B. Purdom, Editor of the weekly literary magazine *Everyman*, about theatrical and literary matters, containing an interesting discussion on the work of Stanislavsky, giving suggestions for editorial policy of *Everyman* ("Why don't you attack the whole English nation's hideous love of vulgar things . . .?"), and commenting on articles in the magazine, mentioning a book by Frank Harris (possibly being sent to him by Shaw), the "rotten state of affairs at Stratford", etc.,

. . . I am thoroughly bored (& grieved a bit, you can suppose!) by the childishness of London in regard to its Theatres and its Drama. Everyone must fit in with the phrases, attitude and all, of everyone else in London, in regard to art and theatres; and that is pitiful and intolerable to witness. It was so in 1903 when I produced the Vikings ! ! ! ! "Everyman" is making an effort to help things on . . .

together with typed L.s., 2 pages, 4to, intended for publication, concerning the state of the theatre

767 GILL (ERIC) A.L.s., 1½ pages, 8vo, Pigotts, North Dean, High Wycombe, 8 July, 1932, to C. B. Purdom—a witty letter, commenting on a recent "Usury" cartoon in *Everyman*—ERVINE (ST. JOHN) Typed L.s., 1½ pages, 4to, Honey Ditches, Seaton, Devon, 31 October, 1931, to C. B. Purdom, protesting, somewhat angrily, at the suggestion (which appeared in *Everyman*) that he "wrote for the box-office"

768 GRANVILLE-BARKER (HARLEY) Long and important A.L. (signed "H"), 8 pages, 4to, New York, 3 January, 1916, to his wife Lillah McCarthy—a moving and intimate letter breaking off their marriage, beginning "I have made up my mind that I cannot return to you and I want you to set me free", and giving many reasons for his decision, mentioning that he is sending the letter "through G.B.S. . . . partly because he is the best friend we have and the wisest", and concluding that he is leaving for France to finish his Red Cross job

769 GRAVES (ROBERT) A.L.s., one page, 4to, (Spain), BM/RRG, W.C.1, [1929-30], [to the editor of *Everyman*], protesting about two remarks in the magazine's review of his book "Goodbye to All That", and offering corrections of them which he asks the reviewer to note, concluding "You may print this letter if you prefer it to an apology".

770 GRAVES (ROBERT) and RIDING (LAURA) A.L.s. from Laura Riding with autograph postscript "I hereby ascribe to the above. Robert Graves", one page, 4to, *The Seizin Press, Mallorca*, 22 December, 1930, to the editor of *Everyman*, protesting about a statement concerning her association with Robert Graves in the magazine's article "The Strange Case of Laura Riding", together with the manuscript (in Laura Riding's hand and signed by her and Graves) enclosed with the above letter for publication in the magazine correcting the false statement, 3 pages, large 8vo, 22 December, 1930; and A.L.s. from Laura Riding to the editor thanking him for publishing their correction in full

771 SHAW (GEORGE BERNARD) Interesting typed L.s. (with some autograph revision), 3 closely-typed pages, oblong 4to, *Ayot St. Lawrence*, 12 January, 1930, to C. B. Purdom, editor of *Everyman*, EXPRESSING HIS ADMIRATION FOR GRANVILLE-BARKER IN ELOQUENT AND FORTHRIGHT TERMS, giving his opinion of Granville-Barker as actor, writer and producer ("... his Shakespear productions consummated his career as a producer, and restored Shakespear to the stage..."), recalling his first encounter with Granville-Barker, while he was playing in Hauptmann's *Friedenfest*, and his subsequent performance of the poet in *Candida*, etc., with the original envelope

... As an author he [Granville-Barker] was rather less like me than Debussy is like Verdi or Tchekov like Tolstoy... A Shaw production was always distinguishable from a G-B production... I must have vigor, vivacity, brilliancy of attack, naturalness, surprise, perfect audibility and intelligibility at all costs... Variety, contrast, unexpected transitions are far more important in my plays than the bourgeois refinement of the XIX century... G-B does not feel that way: he would kill a play rather than allow it to be coarsely played. And his characteristic mood is elegiac...

772 SHAW (GEORGE BERNARD) Three autograph postcards signed, 2 typed L.s.s., 2 A.L.s. (one on the verso of a photograph of a bronze *Poseidon*, the other brief), and one typed licence signed, in all 8 pages, 4to, 8vo et infra, *Welwyn and London*, 1930-47, to C. B. Purdom (6) and Lillah McCarthy (one, on the photograph), referring to a production of *Misalliance* ("a terrible affair... the play perished with the enterprise"), declining to send a "message" for the first birthday of the magazine *Everyman*, making some points about the production of his plays *The Apple Cart* and *On The Rocks*, etc., the licence giving permission for a production of *The Shewing-up of Blanco Posnet*, the photograph humorously inscribed and signed on recto, four of the pieces signed with initials only, the brief A.L.s. to Purdom written at the foot of a typed L.s. from Purdom to Shaw, together with a photograph of Shaw inscribed by him to Lillah McCarthy (9)

Other Properties

773 DOWSON (ERNEST) FINE SERIES OF 19 A.Ls.s., c. 52 pages, mostly 8vo, [November, 1895-20 February, 1900] TO CONAL O'RIORDAN, giving a vivid picture of his day-to-day life in Paris, London and elsewhere, containing intimate passages of self-revelation, accounts of his acquaintances and friends (including Oscar Wilde), etc., three (including the two last written shortly before his death) written in pencil, with 2 original envelopes, together with 3 A.Ls.s. from R. H. Sherard and A.L.s. from Alexander Teixeira de Mattos, all to O'Riordan concerning Dowson's last illness and death

Wednesday night [11 December, 1895] 214 Rue Saint-Jacques . . . And this morning lo there was a letter & £1 & I went out with tears of gratitude in my eyes & had an absinthe & afterwards a breakfast à 1.25 at my recently discovered rest^{nt}. My seclusion of yesterday had given me a sort of leech of adventure, so I took a return ticket to Sceaux (80c., & the third class carriages are sumptuous!) & walked thence some kilos to Fontenay-aux-Roses: is it not an adorable name? And the place too is adorable: I felt inclined to look about for lodgings. The East Wind of yesterday had utterly gone; except that the trees were a little worn & weary, it might have been a very fine day in spring. And I drank my beer outside a rural café & wrote a letter, & concocted verses and generally basked for an hour or so . . .

[c. 10 June, 1897] *Hotel du Chateau d'Arques. Arques-la-Bataille* . . . I write this dismal appeal in an enchanting garden, on an enchanting day—et j'ai envie de pleurer. And it angers me to think that I have never felt so physically well, or so morally fit to work & not to drink as I do at present. The other day I met Oscar & dined with him at his seaside retreat; I had some difficulty in suppressing my own sourness & attuning myself to his enormous joy in life just at this moment—but I hope I left him with the impression that I had not a care in the world. He was in wonderful form, but has changed a good deal—he seems of much broader sympathies, much more human & simple. And his delight in the country, in walking, in the simplicities of life is enchanting . . .

** This series comprises all the known letters from Dowson to his close friend the Irish actor and novelist Conal O'Riordan (see the *Letters*, ed. Desmond Flower and Henry Maas, 1967). The two last letters in the series are both written from R. H. Sherard's house in Catford where Dowson died: both were written within a few days of his death on 23 February, 1900, and they are the last letters he is known to have written.

The first of the three letters from R. H. Sherard informs O'Riordan that Dowson has come to stay "in my little cottage" and though not well enough to write himself "would much like a chat with you" etc. The second letter was written on the day Dowson died and begins "You will not be able to be kind to Ernest any more. You will be very glad you were the last friend to be good to him . . ." These two letters are quoted by Flower and Maas, *op. cit.*, pp. 418-21.

774 [Granville-Barker (Harley)] A collection of autograph letters and typed letters signed, *June-November*, 1928, all concerned with the symposium on the 1870s which Granville-Barker was editing for the Royal Society of Literature, *neatly mounted in a quarto album of half calf*

The writers include Walter de la Mare (2), Lord Crewe, Oliver Onions, Philip Gosse, Hugh Walpole, J. C. Squire, Anthony Hope, Hawkins, Vita Nicolson, Arthur Pinero, W. E. Heitland & Gilbert Murray. Of George Saintsbury's three the longest (2 pages, 4to) had to be transliterated in pencil; G. Lowes Dickinson's two are fine examples of his famous typewriting; Dean Inge, in declining, is at his pithiest—"I don't think Colenso is well chosen, nor would you if you read his book on the Pentateuch. His arithmetical rationalism is as ridiculous as the literalism of his opponents. He was quite a good missionary, but his theology was on the level of the intelligent Zulu who awoke him, as Hume did Kant, from his 'dogmatic slumbers'."

775 HARDIE (JAMES KEIR, *Socialist*) Intimate series of 15 A.Ls.s., c. 59 pages, 8vo [May-July, 1893], to Miss Annie Hines: tender and charming letters, discussing his views on love and marriage, quoting and discussing poetry, arranging to meet his correspondent, etc., mostly signed "Keir", 9 written on *House of Commons notepaper*, 3 on *lettercards*, one 6-page letter (somewhat frayed) in pencil, another 10-page letter begun in ink but finished in pencil, last sheet of one letter badly frayed, with 9 original envelopes and one enclosure (a letter to Hardie from H. O. Daniels of Trinity College, Oxford)

** The young Fabian to whom these letters were written was born in February, 1871, the daughter of William Hines of Oxford, chimney-sweep to the University, a pioneer labour-party organiser and founder of the Oxford Branch of the Fabian Society. Most of the letters address Annie by her pet-name of "Sparks".

The letters are the record of an idyllic and poignant friendship which, though never openly acknowledged, was clearly of considerable importance to Hardie at this period. Only one of the letters, that of 5 June, 1893, is actually dated, but postmarks and internal evidence enable the others to be approximately dated.

776 [HICKS (Sir SEYMOUR)] Large collection of letters addressed to him, about theatrical matters, his own performances, his book "Difficulties", etc. a few of them to his wife Ellaline Terriss), including A.Ls.s. from Sir A. W. Pinero (4), Sir Herbert Beerbohm Tree (6), Sir Squire Bancroft (7), Madge Kendal (8), Martin Harvey (2), Laurence Irving (illustrated), Brandon Thomas, A. E. W. Mason, Jerome K. Jerome (2), Sir Anthony Hope Hawkins, Clement Scott (4), Fred Terry and many others, and typed Ls.s. of Noel Coward, Sir Laurence Olivier and others; also a signed pen drawing by Sir William Orpen (subscribed "Your health Sir"), together with signed photographs, playbills and programmes, *he pieces affixed to album leaves, stitched and loose, some discoloration and lamp-staining*

The Property of Mrs. Adrienne Fachiri-Camilloni

777 HUXLEY (ALDOUS) FINE SERIES of 22 A.L.s. (all except 3 signed "Aldous"), c. 81 pages, 4to and 8vo, Balliol College, Oxford, 27 Westbourne Square, London, Eton College, etc., 5 June, 1915-11 July, 1918 and undated, to Jelly d'Aranyi, referring to his writing, commenting that his talent is "satiric and philosophic" rather than poetical, sending an autograph sonnet written by himself in French entitled *Sentimentalité d'un Soir d'Été*, giving details of his reading in English and foreign literature, enquiring affectionately after Jelly d'Aranyi, giving news of himself and Oxford (his work, Balliol in war-time, etc.), mentioning his rooms in college ("just opposite the chapel & one is made unhappy on Sundays by the noise of people singing hymns"), describing his desolation at the death of his brother Trev, expressing horror at the danger to his friends fighting in the Great War, and predicting the character of literature after the war, with sensitive descriptions of scenery and with references to his brother Julian (the scientist) and to visits to Lady Ottoline Morrell and the Sitwells, etc., with 3 original envelopes, together with typed copies of a letter of Huxley to Jelly d'Aranyi and of his poem "The Old Home"

** These very early letters, though many are undated, were all written in the years when Huxley was first a Scholar of Balliol and later an assistant master at Eton. He was 20 when he wrote the first of the letters, and his correspondent was 19. Jelly d'Aranyi, C.B.E. (1895-1966) was the well known violinist of Hungarian birth and sister of the violinist Adila Fachiri.

The poem *Sentimentalité d'un Soir d'Été* (beginning "J'entends venir le vent"), does not appear in any of the volumes of Huxley's poetry published in his lifetime. The typed copy in this lot of the poem *The Old Home* contains several textual differences from the published version in *The Burning Wheel*, 1916, p. 42 (where it is entitled "Return to an Old Home").

The Property of the late H. C. Drayton, Esq.

778 KIPLING (RUDYARD) AUTOGRAPH MANUSCRIPTS OF EIGHT POEMS WRITTEN AS A SCHOOLBOY AT THE UNITED SERVICES COLLEGE IN 1881, 12 pages, written on three 4-page sheets of octavo notepaper, comprising: (first sheet) "A cry in the silent night", one page, "The Reading of the Will", 2 pages, "Chivalry", one page—(second sheet) "Requiescat in Pace", 2½ pages, "Credat Judæus", 1½ pages—(third sheet) "Missed", ¾ page, "A Legend of Devonshire", 1½ pages, "Overheard", 2 pages

** INCLUDED IN THE LOT IS THE AUTOGRAPH LETTER FROM KIPLING TO HIS AUNT LOUISA BALDWIN sending her the first of the above sheets and beginning "I promised to send you some more of my scribblings as soon as I had written them. Here is the latest batch. Please give me your opinion on them as soon as possible. I've got one on hand now and your verdict on *these* will have a great deal to do with it . . .": this letter is dated from the United Services College and is accompanied by its original envelope with postmark dated 21 February, 1881. The letter fills 4 octavo pages but is unsigned at the end and possibly lacks a second sheet. The first sheet of verses is subscribed "If this first instalment hasn't settled you I'll send you some others. Ruddy", and it is probable that the two other sheets were sent soon after.

Six of the present poems were included in the privately-printed *Schoolboy Lyrics* of 1881, and have been several times reprinted. The present manuscripts contain a number of interesting variants from the texts of these six poems as published in volume XXXV of the Sussex Edition—in particular, the poem "Overheard" contains in the manuscript a final stanza omitted from the published version. "A Legend of Devonshire" contains eleven stanzas in the manuscript: it was subsequently reduced to six stanzas and it so appears in the Sussex Edition.

The other two poems are apparently unpublished: they comprise an untitled poem in four 4-line stanzas beginning "A cry in the silent night", and a poem entitled "Chivalry", 9 lines beginning "Is a woman but man's pastime, fairest woman in her pride?" This latter poem is apparently also represented in the manuscript collection described by James McG. Stewart, *Rudyard Kipling. A Bibliographical Catalogue*, 1959, p. 8.

779 KIPLING (RUDYARD) IMPORTANT EARLY SERIES OF 17 A.Ls., c. 81 pages. 8vo and 4to, Lahore, 24 December, 1882-[31 December, 1886], TO HIS AUNTS EDITH MACDONALD OR LOUISA BALDWIN (*née* MACDONALD), constituting an intimate and vividly revealing chronicle of his daily life in India, embracing his experiences as a journalist on the *Lahore Civil and Military Gazette* and the beginnings of his career as poet and story-writer, two of the letters written entirely in verse and another containing a 12-line parody of Tennyson, 5 of the letters imperfect (2 at beginning, 2 at end, and one in the middle), 2 (apparently complete) letters unsigned, mostly signed "Ruddy" but others signed "your own Nephew", "your loving Godson" etc., together with a typescript of one of the (verse) letters.

North Bank, Simla, 30 July, 1885 . . . Further I have really embarked—to the tune of 237 foolscap pages on my novel—Mother Maturin—an Anglo Indian episode. Like Topsy "it's grown" while I wrote and I find myself now committed to a two volume business at least. It's not one bit nice or proper but it carries a grim sort of a moral with it and tries to deal with the unutterable horrors of lower-class Eurasian and native life as they exist outside reports and reports and reports. I haven't got the Pater's verdict on what I've done. He comes up in a couple of days and will then sit in judgement. Trixie says it's awfully horrid: Mother says it's nasty but powerful and I *know* it to be in large measure true. It is an unfailing delight to me and I'm just in that pleasant stage where the characters are living with me always . . .

** The majority of these letters are to Kipling's favourite aunt Edith, the youngest of the Macdonald sisters, who at this time was his confidante (cf. Charles Carrington, *Rudyard Kipling*, 1955, p. 52). Carrington quotes from four of the present letters, but his extracts are comparatively brief and contain within themselves several omissions which are not indicated.

The series as a whole, which begins with a letter written six days before Kipling's 17th birthday, is of major importance for an understanding of this formative period of his life. All the letters are written from India.

780 KIPLING (RUDYARD) VERY FINE SERIES OF 36 A.Ls.s., c. 84 pages, Lahore, 30 December, 1882-Bateman's, 27 April, 1910, TO HIS OLD HEADMASTER CORMELL PRICE ("DEAR UNCLE CROM"): an intimate and revealing series containing VIVID ACCOUNTS OF HIS EARLY LIFE IN INDIA (including his experiences as a reporter with the Lahore *Civil and Military Gazette* and the beginning of his literary career), a letter written the day before his marriage ("... I ought to feel bad but am in a state of sinful joy" etc.), and many references to his own school-days, his views on education, and in particular TO THE ORIGIN AND PROGRESS OF "STALKY & Co.", one written on a postcard and 5 on lettercards, mostly signed "Ruddy", one signed jocularly "Nick Culpepper M.D." and another (written in inks of various colours and illustrated with drawings) signed "The Sender of the Anonymous Letter", one a joint letter from Kipling and his wife, with 15 original envelopes

Lahore, 19 Sept., 1885 . . . it stops all chance of the firm publishing a novel of Anglo-Indian life that I have—three quarters finished—in hand. Moral: make friends with the Mammon of Paternoster row even in India. The *Calcutta Review* that most sober and dignified quarterly has let me onto its staff and I appear next month in some peculiarly blank verse. They don't pay on that estimable old ragbag but a certain amount of dignity is supposed to attach to writing for it and I am sadly deficient in dignity. Also I have been supplying a contemporary with a set of poems entitled the "Bungalow Ballads". I didn't sign 'em for which I'm sorry as they took; and a purblind world has set them down as Sir Auckland Colvin's work. I chuckle but as yet have made no sign . . .

N.W.P. Club, Allahabad, 26 April, 1888 . . . Just at present I am in all the agonies of review-dom, for my new book [*Plain Tales from the Hills*] is out and the papers have discovered that I am a "moralist" and the Lord only knows what else beside. However the thing is selling like wildfire and so I can afford to despise attacks on my virtue . . .

Rock House, Maidencombe, 18 Dec., 1896 . . . Curiously enough, I am deep in a school-tale, in which Dunsly, Beresford, Crofts and all the rest of you come in. There's a lovely scene with you in your study . . . I've never worked the mine of material I accumulated at Westward Ho! But come down and you shall hear it read . . .

Rottingdean, 8 Sep., 1897 . . . The notion of the Coll. tales has expanded under my hand and I have done two or three which I hope will make you laugh. It's a long time since the average British schoolboy has been tackled and I purpose to try. Not that the old Coll was in any way normal but I'd like to leave some record of it . . .

The Elms, Rottingdean, 4 Jan., 1899 . . . When the Schoolboy tales come out I'm going to dedicate the book to you and it will cover (incidentally) the whole question of modern education. Ordained headmasters and people of the Weldon & Farrar types will weep and howl at it: but we of the genuine congregation will approve . . .

** This important series, of which a few brief extracts are quoted above, begins with a letter written by Kipling on his 17th birthday, and the first 12 letters (covering the years 1882-88) were all written from India.

Kipling's profound sense of gratitude to Cormell Price, his headmaster at Westward Ho!, was publicly expressed in the dedication of *Stalky & Co.* (1899), and in his article "An English School", first published in 1893 and collected in 1923 in *Land and Sea Tales*.

781 KIPLING (RUDYARD) Six early A.L.s. (one in the form of a poem), 7 pages, 8vo, Lahore, May-September, 1884, to Miss Coxen, mounted on 4 album leaves, oblong 4to

** All of these letters were written when Kipling was in his 19th year, one being signed "Chrysal". This was Kipling's part in a performance of *The Palace of Truth* by the "Lahore Amateurs", reference to which and to the "piquant" acting of Miss Coxen as Palmis, is made in a contemporary newspaper cutting pasted to one of the album leaves.

Two letters, dated "My Stables" 14 and 20 June, 1884, and each beginning "Fair Mistress", are written and signed as though from "Joe", Miss Coxen's pony. The later letter, taking the form of a poem in 28 lines, begins:

Fair Mistress,
To my lasting sorrow,
I learn you leave Lahore tomorrow.

Kipling's letter of 2 September, 1884, tells Miss Coxen of the pony's accidental death.

Also included are 11 photographs, 5 of Kipling and his family at Montreux and Villars in 1896 and 1899, and 6 of scenes at Springfield, one showing Kipling as a boy.

782 KIPLING (RUDYARD) A.L.s., one page, 8vo, *Embankment Chambers*, [11 March, 1890], to his Savile Club friend Herbert Stephen, beginning "A plague o' both your houses! I've got a head this morn which is soft all over more than natural" and regretting that he cannot come on Sunday or Friday though "I'd awfully like to see that drawing room some time", etc.

** On the fourth page of the two-leaved sheet is a somewhat cryptic pen-and-wash drawing by Kipling captioned in his hand "Everyone of any importance except—": the drawing shows a figure in shirt and braces, a shamrock and Union Jack on the seat of his trousers, peering over bars (? of his cot) apparently into the night. This figure may represent the Irish labourer: Kipling's bitter verse satire on the Liberal Party for its association with the Irish Nationalists had appeared in the *Scots Observer* three days before.

783 KIPLING (RUDYARD) FINE A.L.s., 2 pages, 8vo, *Langham Hotel*, 17 January, 1892, to his aunt Louisa Baldwin, WRITTEN ON THE DAY BEFORE HIS MARRIAGE

By this light prepare yourself for that which is coming in your own family! . . . The affair has been going on for rather more months than I care to think about in that they were sheer waste of God's good life . . . That I am penetrated with the solemnity of things in general is true. That I am riotously happy is yet more true and I pray that out of your own great store of happiness you will bless us, because we have gone through deep waters together . . .

784 KIPLING (RUDYARD) A.L.s., $1\frac{1}{2}$ pages, 8vo, [Brattleboro], 10 November, 1892, to Mr. Davis, explaining that he is still waiting ("like the larkspur") for his correspondent's books etc.

... The snow is on us now and first sleighing has begun but presently we shall thaw and our roads will not any longer be. I am meditating a visit to New York some time shortly ... and I will answer the question that Brander Matthews has answered ...

785 KIPLING (RUDYARD) A.L.s., one page, 8vo, *The Elms, Rottingdean*, 23 July, [18] 98, to Sir Walter Besant ("Dear Sir Walter"), about the attitude of the publisher towards the author, signed "*Rudyard*", with integral blank leaf

... Nothing that you or the *Author* [viz. the periodical] or the whole society [viz. the Society of Authors] have ever done to or said about the publisher will condemn him half as thoroughly as his own notions of fairness set forth for him by his own lawyer in his own way ...

786 KIPLING (RUDYARD) Series of 6 A.L.s.s. (2 written on lettercards), and one typed L.s., c. 10 pages, 1899-1924, to Mrs. Trotter (3), or Mr. Trotter (4), eulogising Mrs. Trotter's book "*Old Cape Colony*", discussing Mr. Trotter's work on electricity, etc., together with A.L.s. (3 pages, 8vo, 6 January, 1901) from Caroline Kipling discussing the political situation in South Africa, her husband's views on the Boer War, etc.

787 KIPLING (RUDYARD) A.L.s., 3 pages, 8vo, *Bateman's, Burwash, Sussex*, 16 July, 1904, to Alfred Warne Browne, the marine and landscape painter, about exhibitions of Warne Browne's work at the Graves Gallery and the Fine Arts Society and a water-colour which Kipling wishes Warne Browne to paint for him in South Africa, half of the blank verso of the second leaf pasted on cardboard

... I think, on reflection, my Kimberley water colour shall be a sketch of a big view from the Rhodes Memorial to the dead—not the Memorial itself because that can be duplicated in classic lands ...

788 KIPLING (RUDYARD) Series of 3 A.L.s. and 6 typed Ls.s., c. 12 pages, 4to and 8vo, 1909-23, to Dr. Vaughan Bateson (a fellow-Mason), about the significance of some of his own writings (including *The Puzzler*), referring to Masonic affairs, etc., several typed letters contain autograph corrections, with 8 original envelopes, typed copy of the first letter, and a printed copy of Vaughan Bateson's poem "*The Song of Cravendale*"

789 KIPLING (RUDYARD) Three typed Ls.s., 1914-33, to different correspondents, together with 2 etched portraits, both signed by Kipling in pencil

790 KIPLING (RUDYARD) Autograph receipt signed, $\frac{1}{2}$ page, 8vo, 6 March, 1918, acknowledging that he had received from Lt.-General Lionel C. Dunsterville the sum of £10, being interest for a half year on £500, written on the notepaper of the *Empire Hotel, Bath*

** Dunsterville, Kipling's schoolfellow at Westward Ho!, was the original of Kipling's Stalky, the hero of *Stalky and Co.*

791 KIPLING (RUDYARD) Series of one A.L.s. and 8 typed Ls.s. (some with autograph additions or corrections and evidently typed by himself), c. 12 pages, 4to and 8vo, 1920-31, to Mrs. Helen Pearl Adam (wife of George Adam), discussing his attitude to France, his correspondent's book on Paris, commenting of "the Tiger" (viz. Georges Clemenceau) that "as usual it will be half a generation before they see the real size of the man", stating that "the War has slain in me the capacity of looking upon the French as foreign in any way", etc., one typed letter headed in his own hand "own typing—as will be seen", with 3 original envelopes

792 KIPLING (RUDYARD) Series of 6 A.L.s. (one written on a lettercard), $7\frac{1}{2}$ pages, 8vo, Bateman's, 1934-5, to Bernard Sanders, discussing the agonies of house-removal, the servant problem ("Ages & ages ago I learned by sheer necessity—our one maid having fled before breakfast—that a plate has two sides to it! . . ."), placing Bateman's at his correspondent's disposal "as base and victualling depot", etc., with 3 original envelopes

793 KIPLING (RUDYARD) Interesting typed L.S. (with a few autograph additions), 2 pages, 8vo, *Bateman's*, 28 December, 1935, to Harold E. White, discussing his experience of the Boer War, the significance of his swastika device, etc., headed "Private" in Kipling's hand, with original envelope, together with typed copy of extracts from the letter to which Kipling is replying

** This letter was typed by Kipling himself, as the somewhat erratic typing indicates.

Other Properties

794 KIPLING (RUDYARD) A.L.s., one page, 8vo, *Hotel Titlis, Engelberg*, 21 February, 1909, to Mrs. Meredith, giving her permission to set his poem *Recessional* to music, and explaining that he is no judge of music and can tell nothing of its merits "not though Angels composed the tunes", with integral blank leaf

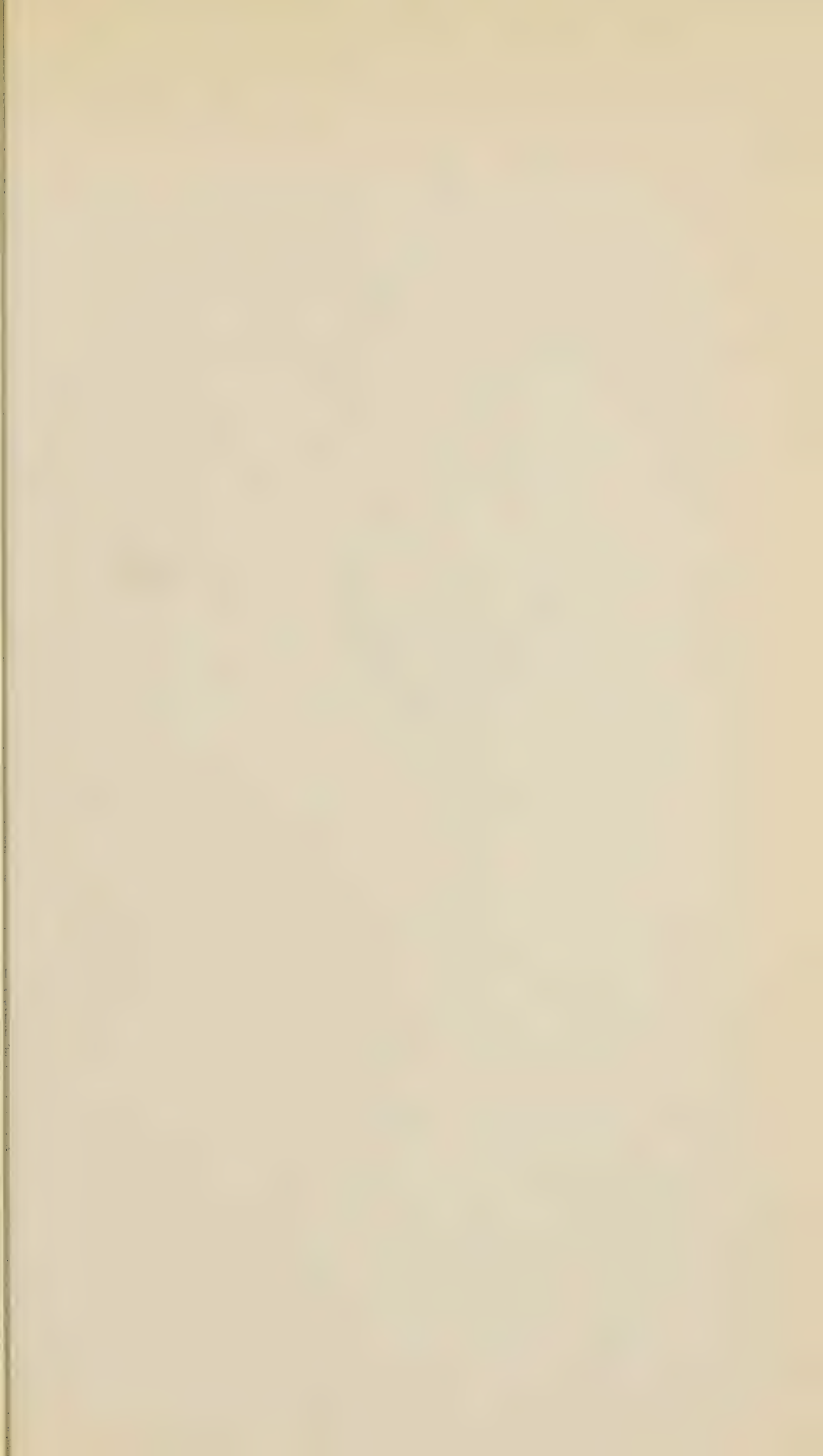
795 KIPLING (RUDYARD) Two A.L.s., 4 pages, 8vo, *Bateman's*, 9-30 September, 1909, to his fellow-Mason the New Zealander A. Selwyn Bruce ("Dear Frater Bruce"): both written during Bruce's stay in England, the first (illustrated with a sketch-map) describing the tour in the South of England which he recommends Bruce to make (in order to see the best of the New Forest and the South Downs), the second mentioning his poem *The City of Brass* and commenting on the political situation "The old ship is in rather heavy weather but I think, if we do not go under we shall pull through. Anyhow it will be a good game", the second written on lettercard, with both the original envelopes

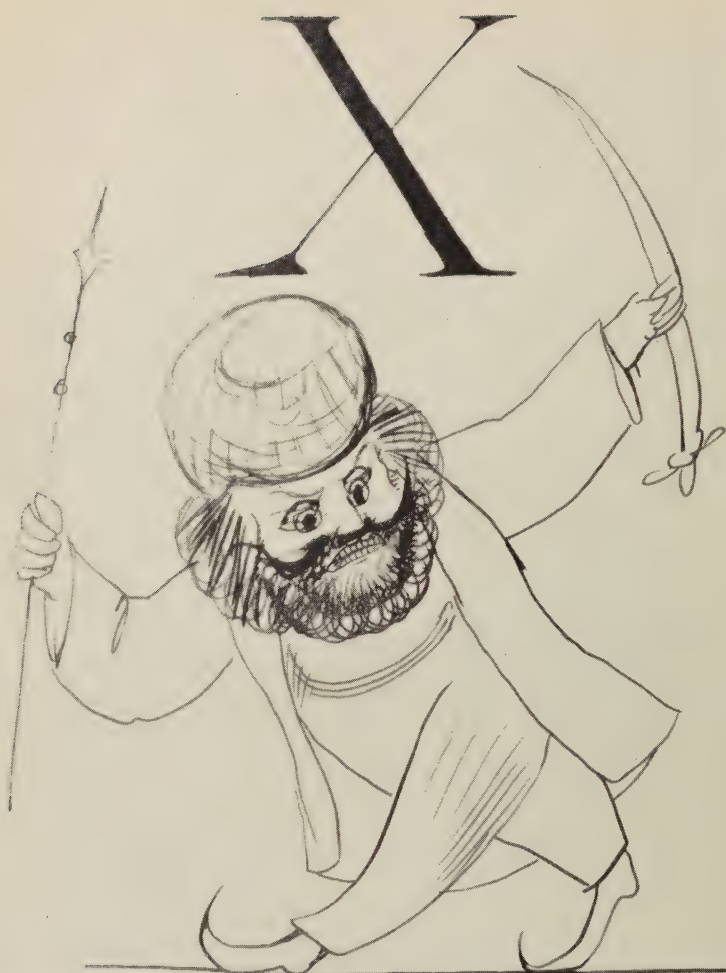
The Property of a Gentleman

796 LAWRENCE (T. E.) FINE SERIES OF 33 A.Ls.s., 3 typed Ls.s. (one with autograph postscript) and one autograph postcard, c. 58 pages, folio (one in pencil) *R.A.F. Mountbatten, Plymouth, Clouds Hill, Moreton, Dorset, etc.*, 27 March-10 May, 1935, signed "T. E. Shaw," "T. E. S." and "Shaw", to G. W. M. DUNN, all except the last two written during service in the Royal Air Force, containing several detailed discussions of Dunn's poems with advice on their publication and with references to Edward Garnett's views about them, criticising writers and artists including Auden ("a fellow called Auden is doing individual stuff for Faber's"), Eliot (several adverse comments on his "pompous" prose writings), Barrie (adverse), Shaw ("G.B.S. is not a vast electric discharge. He is more like a cocktail . . . prone to imagine the whole from an incomplete part"), Corvo, Gerard Manley Hopkins (" . . . Very 'repressed sexy' I feel. Celibacy has its dangers!"), with autograph addition "homo-?" against the word "sexy"), Bertrand Russell (adverse), Wilfrid Owen ("a very beautiful technician . . . Owen was a decent fellow, very modest and not tolerant") and E. M. Forster, commenting on "The Scented Garden" (" . . . No development such as redeemed Lady Chatterley's Lover from its P.T. side . . .", with an indecent word blocked out by Lawrence but still legible), discussing his own activities in the R.A.F., reflecting on his life and feelings ("My private experience of the world has been happy . . .", "Don't pedestal me. A quite ordinary chap . . .", etc.), describing or commenting on his translation of *The Odyssey*, the portrayal of himself as Private Meek in Shaw's *Too True To Be Good*, his sittings to Augustus John ("John is on the water wagon", with an account of John and his views on his portraits of Lawrence), his cottage and his books, music, broadcasting, friends and acquaintances, etc., bound in a volume, half red morocco, together with an undated letter notifying Dunn of Lawrence's funeral

** G. W. M. Dunn, an Aircraftsman in the R.A.F. at the same time as Lawrence, first met him in 1929 and contributed to *T. E. Lawrence By His Friends*, ed. A. W. Lawrence, 1937 (pp. 444-50). Dunn's poems were sent to Edward Garnett on Lawrence's advice (as described in these letters; see also Lawrence's letter to Garnett, no. 495 in the *Letters*, ed. D. Garnett, 1938) and were published by Jonathan Cape as *Poems—Group One* in 1934.

All the letters in this important series are unpublished except 5 published in *The Letters of T. E. Lawrence*, ed. David Garnett, 1938. The letter of 10 May, 1935 in this lot was written three days before Lawrence's fatal accident.





*X was King Xerxes,
Who more than all Turks is
Renowned for his fashion
Of fury and passion
X
Shocking old Xerxes!*

The Property of Dr. Theodore Besterman

797 LEAR (EDWARD) THE AUTOGRAPH MANUSCRIPT (VERSES AND DRAWINGS) OF A NONSENSE ALPHABET, 26 leaves, *each leaf written on one side only and backed with linen, ownership inscription of Cecil Charles Walter inside upper cover, contemporary half roan, upper joint weak, folio*

** This manuscript was first published (in reduced facsimile) in 1965. A copy of the published book, and a set of photographs of the manuscript, are included in the lot.

798 LEAR (EDWARD) THE AUTOGRAPH MANUSCRIPT (VERSES AND DRAWINGS) OF A NONSENSE ALPHABET, 26 leaves, *written on one side only, unbound, folio*

** This manuscript is apparently UNPUBLISHED. Somewhat similar verses for some of the letters are found in one or other of two of the alphabets published in *Nonsense Songs, Stories, Botany and Alphabets* (1871) and in the manuscript described in the preceding lot.

The present alphabet was written and drawn for Robert Campion Blencowe when a small boy at The Hooke, Chailey, Lewes, Sussex, about 1862. The drawing for "L" depicts a letter addressed to Master Blencowe.

[See ILLUSTRATION]

Other Properties

799 LITERARY AND HISTORICAL, A.L.s.s. of Nathaniel Hawthorne, N. P. Willis, Sir Edmund Gosse, the naturalist Charles Waterton (*Walton Hall*, 12 July, 1860, charmingly inviting his correspondent to come and hear "the last warble of the chaffinch" etc.), the traveller Isabella Bird (Mrs. Bishop), Joseph Hume, Mary Howitt, William Howitt, A. C. Benson, F. W. H. Myers, Sir Walter Besant, G. O. Trevelyan, John Burns, fragment from the autograph draft of Emile Zola's novel *La Bête Humaine* (half-page of text on a quarto leaf, with note by Zola's widow below), one quarto leaf (2 pages) from the autograph draft of an article by Merle D'Aubigné, L.s. by Garibaldi (2 pages, folio, torn, in English, to the Mayor of Halifax about the liberation of Rome etc.), signature (on card) of Abraham Lincoln; and others

800 LITERARY, THEATRICAL, etc. Three albums containing A.L.s. of Samuel Rogers, Charles Reade, Douglas Jerrold, George Bernard Shaw (signed with initials, with envelope), Hugh Walpole (two), John Masefield (one A.L.s. and one typed L.s.), Bertrand Russell (1921, about the destruction of the Summer Palace, Pekin), Anthony Hope Hawkins, Rose Macaulay (two delightful A.L.s. about ruins, etc.), Eliza Cook, Mrs. A. L. Barbauld, William Archer, Clement Scott, Sir Henry Irving, Lord Dunsany, Sir Martin Harvey, Lily Langtry (third person), Anne B. Proctor, Arnold J. Toynbee (one A.L.s. and one typed L.s.), and typed L.s. of John Drinkwater and Harley Granville Barker, *together with* autograph poetry of James Stephens (4 lines, with sketch) and Humbert Wolfe (12 lines, in pencil) and a typescript of 12 lines by Siegfried Sassoon, signed, with autograph title "Lines from a Sequence" and two auto. corrections to punctuation; and others, *half morocco gilt, oblong 4to* (3)

801 LONGFELLOW (H. W.) A.L.s., 3 pages, 8vo, Cambridge, Mass., 10 March, 1875, to Mrs. Lydia C. Whyte of Cheltenham, England, about a portrait of David, etc., *with original envelope: together with* A.L.s. of Hall Caine and Edwin Landseer

802 MASEFIELD (JOHN) Collection of his early verse, Typescript WITH AUTOGRAPH 8-LINE POEM ON FIRST PAGE (begins: "I—Johnny M./Fashioned these lays") and one line added in the poet's hand on page 9, 39 leaves in all, *loosely inserted in contemporary red cloth wrappers, 4to*

** This typescript dates from the 1890's, and the autograph additions are in the poet's early hand. One poem is dated "To my Landlady. New York, August, 1894", and another refers to the death of "the old year Ninety Seven". The poems thus antedate Masefield's first appearance in print, and are apparently unpublished. Many of the poems are light-verse "Ballades" showing considerable metrical dexterity (e.g. an amusing parody of Swinburnian Rondels), but others are of a more serious nature including poems "To my Lady" and one "To M.B. With a bowed mind". References elsewhere in the typescript enable this "M.B." to be identified as Myra Bartlett, and it was to her that the young Masefield presented this typescript, as recorded in a note (signed "E. B. Bartlett") on the upper cover in which it is described as "The only issue of his first poems". Included in the lot is an A.L.s. written by Masefield in 1961 in which he recalls that "Captain Bartlett and his wife were most kind friends to me when I was a boy".

803 MAUGHAM (W. SOMERSET) A.L.s. and typed L.s. to Dorothy Bussy (English translator of Gide), A.L.s. of Ivor Novello to the same, and two long A.L.s. of Frances Cornford to her daughter, Jane Bussy, 3 *with envelopes* (5)

804 MODERN AUTHORS. A.L.s. of Harold Monro, Siegfried Sasson ("... The best way to attack types you hate is to make them look silly"), Sir Henry Newbolt, Clifford Bax, Alec Waugh, Gilbert Thomas (3); and a few others

The Roots of the Mountains -

Chapter I. Of Burgstead and its folk, and its neighbours

Once upon a time amidst the mountains and hills and
tolling streams of a fair land there was a town or thorp
in a certain valley. ^{This valley was well walled, encompassed by a wall of steep hills,} toward the East and the great
mountains they drew together till they ~~went~~ till they went near
to meet, and left but a narrow path on either side of a strong
stream that came rattling down into the Dale: toward the river
at that end they ^{hilly} lowered somewhat, though they ~~went~~ ^{ended in} still, then
went up from it, and more especially on the north side, they swelled
into great shoulders of land, then dipped a little, and rose again
into the sides of high fells clad with pine-woods, and cleft
here and there by deep ghylls: thence again they rose higher and
steeper, and ever higher till they drew dark and naked ^{out of the woods} to meet
~~to meet the~~ the snow-fields and ice rivers of the high mountains.
But that was far away from the pass by the little river into
the valley; and the said river was no drain from the snow-fields
white and thick with the grinding of the ice, but clear and bright
were its waters that came from wells amidst the bare rocky fells.

The upper end of the valley where it first began to open
out from the pass was rugged and broken by rocks and ridges of
water-borne stones, but presently it smoothed itself into
mere grassy swellings and knolls, and at last into a fair
and fertile plain swelling up into a green wave, as it were,
against the rock wall which encompassed it ~~there~~ on all
sides save where the river came gushing out of the strait pass
at the east end, and where at the west end it poured itself
out of the Dale toward the lowlands and the plain of the
great river.

The Property of a Lady

805 MORRIS (WILLIAM) THE AUTOGRAPH MANUSCRIPT OF HIS ROMANCE "THE ROOTS OF THE MOUNTAINS", with revisions and deletions, c. 480 leaves (numbered 1 to 471 but 3 unnumbered preliminary leaves and several extra leaves inserted at various places), written on one side only, Chapter XXIV misnumbered XXV and the following Chapters accordingly, pencil notes by the printer in various places, first 2 leaves loose, book-label of Laurence W. Hodson, red morocco, joints somewhat rubbed, folio

** In style and format this manuscript is comparable to British Museum, Egerton MS. 2866—the manuscript of Morris's *Sigurd the Volsung* which has been described by Professor T. J. Brown as "perhaps the handsomest literary autograph in the British Museum" (*The Book Collector*, 1956, p. 151). Like the *Sigurd* manuscript, this is the manuscript used by the printer of the first edition, and it also contains a fair amount of revision in some places (folios 252-4 contain a deleted but clearly legible passage which does not appear in the published text).

The first leaf of the manuscript contains (on both sides) an early draft of the poem which appears on pages 383-4 of the first edition (and on folios 422-3 of the present manuscript). The second leaf of the manuscript contains the 14-line poem which is printed on the title-page of the first edition: this is evidently Morris's final draft of the poem, though it contains four deleted lines omitted from the published version, while the first two lines vary from the final text and were presumably revised in proof. Below this final draft Morris has written a note to Emery Walker telling him "this has got to go in somewhere" and commenting on the "spacing of the big caps": Walker was the friend who encouraged Morris's interest in typography, and who assisted him in the typographical design of the first edition, which when published in November, 1889 (the title-page is dated 1890) delighted Morris by its appearance. The third leaf of the manuscript contains an early draft of the title-page poem, containing 28 lines (twice the length of the final version). This poem was suggested by an actual incident when Morris was travelling by railway through the country with Emery Walker (see H. Buxton Forman, *The Books of William Morris*, 1897, pp. 143-4).

In his *Life of Morris* J. W. Mackail tells us that *The Roots of the Mountains* was of all his books the one which Morris claimed gave him the greatest pleasure in writing, and Mackail comments that "for combination and balance of his qualities it may perhaps be ranked first among his prose romances."

PROVENANCE

From the library of Morris's friend and admirer Laurence W. Hodson of Compton Hall, who in 1901 acquired the autograph manuscripts of all Morris's major works and some smaller ones in 36 volumes. At the sale of his library in our rooms, 3 December, 1906, Hodson sold all his Morris manuscripts (having previously given away a short translation from the French) with the exception of the present one, which he chose to retain. Afterwards in the library of Emery Walker, Morris's friend and collaborator.

[See ILLUSTRATION]

Other Properties

806 NICHOLS (ROBERT) The Autograph Manuscript, with extensive revisions and deletions, of his Introduction to "Such was my Singing", 67 leaves, mostly written on one side only, folio: together with typescript of the Introduction containing autograph revisions and notes, the collection contained in a folder, blue boards, title-label on upper cover, folio

** Such was my Singing, Nichols's own selection of his poetry, was published in 1942. The manuscript of the Introduction is in two sections, inscribed respectively "A" and "B". In a signed note on the first page of the manuscript Nichols explains that while in the press the Introduction was modified and extended, and MS. (B) is the manuscript of these modifications and extensions. In the same note Nichols also states that this Introduction "contains my poetic credo & is the first extensive & explicit account of the same I have ever made".

807 NICHOLS (ROBERT) Autograph Manuscript signed of his "Sunrise Poem", 27 lines, beginning "The sun, a serene and ancient poet", one page, large 4to: contained in a folder, title-label on upper cover

The Property of E. F. B. Cory, Esq.

808 PINERO (Sir ARTHUR, playwright, 1855-1934) FINE EARLY SERIES of 50 A.L.s.s., c. 172 pages, 4to and 8vo, Birkbeck Institution, 55 Lincoln's Inn Fields, London, 20 Alva Place, Edinburgh, Alexandra Theatre, Liverpool, etc., 8 November, 1872-4, October 1876 (six undated), to his aunt Mrs. Eliza Schneider: humorous letters sending news from London about himself, his frequent visits to the theatre and his growing interest in it, describing his first engagement to appear on the professional stage at Edinburgh on 22 June, 1874, sending details of many parts played by him there and elsewhere, commenting on his prospects, describing his life in the theatre (his "rather mangy" first salary, jealousy in the company, his friends, etc.), referring to many actors known by him (Irving, Sothorn, etc.) and to contemporary plays, and describing his activities outside the theatre (sharing lodgings, his first reading of Thackeray, amusements in Liverpool, etc.), with many playful references to his cousins "Lilly" and "Crissy", several letters illustrated with pen drawings (Pinero as kilted piper, head of the American actor "that wretch Bandmann", etc.)

... "Le Beau I played as a young fop. "Snake" in the "School for Scandal", I played with a very fallow complexion, red eyebrows and very weak looking eyes. After playing this part I went and bowed approvingly to myself several times in the green room . . .

** These letters, covering Pinero's career between the ages of 17 and 21, provide much information about his early life, about which little has hitherto been known, and show his development from a facetious boy into a serious man of the stage. The letters are apparently unpublished.

Property of Mrs. P. H. Green

809 PROUST (MARCEL) AUTOGRAPH SIGNED FAIR COPY of his verses on Van Dyck (five strophes totalling 22 lines) which were printed, with music for the piano by Reynaldo Hahn, as one of the four items in the album, *Portraits de peintres* (Heugel, Paris 1896) and of the two strophes "ajoutées pour Reynaldo Hahn" which were first published from the present document in *Album Proust* (Bibl. de la Pléiade, Paris 1965, p. 150, with a partial reproduction), followed by an apparently unpublished note, initialled "M.P.", in which Proust pays an Alexandrian compliment to Reynaldo's music, written in ink on a blue-grey mount on which are pasted sepia-tinted reproductions of the 3 paintings of Van Dyck by which the verses were inspired, framed (415mm. by 875mm.) [1896]

** The owner is a daughter of Proust's friend Marie Nordlinger, who was a cousin of Reynaldo Hahn.

Other Properties

810 SHAW (GEORGE BERNARD) INTERESTING SERIES of 5 A.L.s.s. (one signed with initials only), one typed L.s., one autograph lettercard s. and two postcards s., c. 14 pages, 4to and 8vo, *Adelphi Terrace, Fitzroy Square, Ayot St. Lawrence, etc.*, 20 December, 1890-26, December, 1908, to J. H. LEVY, answering invitations to write or lecture, referring to his own marriage ("Unfortunately I had to get married on one leg"), discussing police action against public meetings and describing the normal course of events ("... The police then capitulate ... and there is no further trouble until a fresh policeman breaks out again in a fresh place ..."), and giving his views at length on vegetarianism and doctors, on trial by jury ("a ghastly business") and on agnosticism with an account of his attitude to logic and of his own method in writing, etc.

... logic is the most artificial of games, and a scientific experiment or a mathematical demonstration is as much a put-up job as a play or a sermon. All power, literary or other, over men's minds is power of *assertion* ... I have always made it a point of honor to write wilfully, even whimsically, so as to keep the reader in mind of the man behind the argument, which must, in any case, depend, for its power to convince, on the congeniality of the conclusion. We are all dogmatists at bottom ...

** Joseph Hyam Levy (1838-1913), the recipient of these characteristic letters, was an official in the Board of Education, a reformer and the founder of the Political and Economic Circle of the National Liberal Club. He has escaped the notice of most of Shaw's biographers but was "one of the few opponents who held their own against the Fabians in debate" (A. Henderson, *George Bernard Shaw*, 1911, p. 131).

811 SINCLAIR (UPTON) Typed L.s. to C. Roy Hudleston, also typed L.s.s. or A.L.s.s. to the same from Joseph P. Kennedy (U.S. Ambassador in London, father of the President), Denis Wheatley (2), E. F. Benson, Lord Winterton, Hugh Dalton, Lord Tavistock (long A.L.s. on Social Credit); and others (25)

811A WELLS (H. G.) A.L.s., 4 pages, 8vo, *Spade House, Sandgate, 21 July, 1901*, to Miss Fielding answering her letter about forming a social club, discussing the difficulties involved in forming such a club and the personalities of the people for which they were formed

* * * the English lower middle class does not understand the art of temperate intercourse . . .

812 WALPOLE (Sir HUGH SEYMOUR) THE AUTOGRAPH MANUSCRIPT OF HIS NOVEL "THE INQUISITOR", with a few revisions and deletions, 1907 *numbered leaves* (written on rectos only), *Surbiton—Jamaica—Brackenburn—Ile de France—California, 1933-34, bound in 4 volumes, red morocco gilt* (by Roger de Coverly & Sons), 4to.

* * *The Inquisitor* was published in 1935.

Most of the chapters are dated at the end; some are decorated with small drawings—trees, a rabbit, a flower.

813 WILDE (OSCAR) A.L.s., 1 page, 8vo, 9 *Charles Street, Grosvenor Square*, [no date], to Miss Brownrigg, explaining that any and all libraries have tickets, promising to "look out" for her and asking where she stays in town since "I should like to see you", with *integral blank leaf*

* * Not in the *Letters*, ed. Rupert Hart-Davis, 1962.

814 YEATS (W. B.) A.L.s., 1½ pages, 12 *Regent Terrace, Edinburgh, 27 May, [no year]*, to Graham Mackintosh, explaining why he must leave Edinburgh without seeing his correspondent and expressing his disappointment . . . "we would have had much to say about Sligo which is still the town of my dreams", etc., with *original envelope*

The Property of a Lady

815 WODEHOUSE (P. G.) Typescript of his novel "Something Fishy", WITH EXTENSIVE AUTOGRAPH REVISIONS AND DELETIONS, the last page entirely in the author's hand and signed at end, title also in the author's hand and signed, *unbound, 4to*

** This novel was first published in 1957.

816 WODEHOUSE (P. G.) Typescript of his novel "Company for Henry", WITH AUTOGRAPH REVISIONS AND DELETIONS, the last two pages entirely in the author's hand and signed at end, *unbound, 4to; together with 37 pages of preliminary working notes for the novel, partly autograph (pencil) and partly typed with pencil additions, including two superseded drafts for the opening of the novel.*

** This novel was first published in 1967. On the title-page of the typescript the title "Company for Henry" (which was eventually used) has been deleted and the alternative "Guests at the Castle" substituted in the author's hand. The preliminary working notes are dated from 12 February to 11 March, 1966. On the title and on the first page of the notes are presentation inscriptions from the author to his sister-in-law.

The Property of a Gentleman

817 DULAC (EDMUND) AUTOGRAPH INCIDENTAL MUSIC FOR W. B. YEATS'S PLAY "AT THE HAWK'S WELL", scored for flute, dulcimer-harp, harp, drum and gong and smaller combinations of these instruments, with the addition of the human voice in several of the numbers, at the beginning of two of the numbers the composer has written out the chords and scales for the instruments employed, *c. 20 pages, folio, plus blanks, 12 staves to a full page, unbound: together with two differing sets of marked proofs (stamped respectively First and Second Proof) of the music for the play as printed in Yeats's Four Plays for Dancers (1921), one set also containing Yeats's Note on the play's first performance, and typescript (annotated by the printer in pencil) of Dulac's "A Note on the Instruments" which preceded the music in the published text, the collection contained in a folder annotated in Yeats's hand*

818 YEATS (W. B.) FINE SERIES OF 37 A.Ls.s. AND 24 Ls.s. (texts of latter either in his wife's hand or typed, one partly autograph), c. 112 pages, 4to and 8vo, 1916-37 and undated (except generally with month dates), TO THE ARTIST AND MUSICIAN EDMUND DULAC, discussing his literary work, the composition and production of his plays, Dulac's musical settings of Yeats's poems and his B.B.C. broadcast "My Own Poetry" (3 July, 1937), discussing also his philosophical studies, spiritualism, Dulac's designs (for Yeats's books and plays, etc.), designs for the new Irish coinage, etc., together with letters to Yeats from the spiritualist David Wilson (3), Sir E. Denison Ross and Maud Mann, letters to Dulac from Mrs. Yeats (3) and Lily Yeats the poet's sister (3), carbons of four outspoken letters to Yeats from Dulac about his musical settings of Yeats's poems etc., typescript (with some autograph revision) of Dulac's article "Music and Poetry", typescript of Dulac's report on a visit paid to David Wilson with Yeats and E. D. Ross in 1917 to test Wilson's "chemical medium" and some related autograph manuscripts and diagrams by Wilson, and a few other related pieces

Riversdale, 6 Nov. [no year] . . . I am at work on the new play about the severed head [*A Full Moon in March*]. I have finished a first draft in prose and almost finished a draft in verse, digging down through thought to find passion. It has grown into a most audacious thing. If I succeed with it, it will be the most powerful and strange of my dance plays . . .

82 *Merrion Square, 23 April [1925]* . . . It has really been the book [*A Vision*] I think that made me ill—for it has not been out of my mind for years. I have grown well as I got it out of my head. . . . I do not know what my book will be to others—nothing perhaps. To me it means a last act of defense against the chaos of the world, and I hope for ten years to write out of my renewed security . . .

Savile Club, Monday [? 10 December, 1934] . . . You may be right about "The Full Moon in March" but I am not sure. I thought you would say what you have said for I have been working at something opposed to the clear, bright dry air of your genius. I do not understand why this blood symbolism laid hold upon me but I must work it out. If I had a volume of my poems I could show you where it began about six years ago. Such things come from beyond the will, they exhaust [*sic*] themselves and the mind turns to some opposite . . .

** Only four of the sixty-one letters in the present series are published in the *Letters*, ed. Allan Wade, 1954 (see pp. 693, 830, 890 and 893), and of these the published texts of the last two are incomplete, while a significant word has been omitted (apparently through inadvertence) from the first. From the text of the letter printed by Wade, p. 890, a vivid account of proceedings at an Irish Academy dinner has been expurgated, evidently for reasons of discretion, and from the letter on p. 893 the last page (written on a separate leaf) has been omitted, containing an interesting reference to Dorothy Wellesley.

819 YEATS (W. B.) A.L.s., one page, 4to, 42, *Fitzwilliam Square, Dublin, 6 June [1932]*, to Miss Beaclerk: a moving letter replying to the condolences of her and Edmund Dulac on the death of Lady Gregory "... The great old house full of traditions has died also . . ."

** Not in the *Letters*, ed. Allan Wade, 1954.

820 YEATS (W. B.) Typescript of the Introduction to his book "A Vision", WITH SOME REVISION AND ANNOTATION IN YEATS'S HAND, 10 leaves plus title, unbound, 4to

** This is the Introduction to the original edition of *A Vision* (1925), although the present typescript differs considerably, particularly in the latter part, from the printed text. The Introduction is in fact by Yeats himself, and the "Owen Aherne" to whom it is ostensibly attributed is apparently a fictitious character. In the typescript the Introduction is dated "December 1922", while in the printed version it is dated "May, 1925".

821 YEATS (W. B.) Typescript of his verse play "A Full Moon in March," WITH AUTOGRAPH REVISIONS AND DELETIONS, 10 leaves, folio, unbound

** Yeats's autograph revisions include altering the title from "The Lovers' Night" to "A Full Moon in March", rewriting one entire line on page 5, and several other smaller but significant changes in the text.

This typescript is earlier than any printed version, but its text corresponds with the play's original publication in *Poetry* (Chicago), March, 1935, rather than with the revised text issued in book form later the same year.

The Property of Lady Pooley

822 HEWLETT (MAURICE) Series of 15 A.Ls.s., c. 34 pages, 4to and 8vo, 19 March, 1900-21 February, 1905, and undated, to H. C. Marillier: friendly and unreserved letters on literary and social matters, including two interesting letters about his new novel *The Life of Richard Yea-and-Nay* (1900), together with A.L.s. to Marillier from Mrs. Hewlett.

8 Nov., 1900 . . . What I am entitled to (but sometimes don't get!) from my critics is a fair reading of the thing through. Then, if I am any good, the thing will speak for itself. Every novel is a sham history. Its goodness or badness seems to me a matter of illusion. Does or does not this sham history appear real?

But upon the particular question here, I suppose I may tell you that I claim the liberty of all historical novelists to alter the *accidents* while keeping to the essentials of the affair. I have read everything about King Richard—English, French & Arabic, and do believe I have got the whole man in the covers . . .

16 Nov. 1900 . . . I never *make* my characters do things, but wait and wait until they do them themselves . . . Sorry you think the scene at Cyprus overspoken. Can't say I do. One is dealing with momentous themes, look you, and can't afford to be squeamish. God help me! I don't write to please tickle ears.

823 WILDE (OSCAR) FINE SERIES OF 10 A.L.s.s., c.46 pages, 8vo [postmarks: 5 November, 1885-11 June, 1886], to H. C. MARILLIER, then an undergraduate at Peterhouse, Cambridge: witty and affectionate letters, full of characteristic reflections on life and art, *the first two signed "Oscar Wilde," the others signed "Oscar" or "OW", one on lettercard, with the original envelopes: together with two A.L.s.s., 1885-6, to Marillier from Constance Wilde*

[8 Nov., 1885] . . . If I do live again I would like it to be as a flower—no soul but perfectly beautiful—perhaps for my sins I shall be made a red geranium ! !

. . . In our meeting again there was a touch of Browning—keen curiosity, wonder, delight—It was an hour intensely dramatic and intensely psychological—and in art, only Browning can make action and psychology one . . .

[14 Nov., 1885] . . . I wonder are you all as cold in Cambridge as we are—I love the languor of hot noons, and hate our chill winter—so pitiless, so precise—giving one form where one wants colour, definiteness where one needs mystery—and making poor humanity red-nosed and blue-nosed and horrid . . .

[1 Dec. 1885] . . . I would more readily die for what I do not believe in, than for what I hold to be true. I would go to the stake for a sensation and be a sceptic to the last! Only one thing remains infinitely fascinating to me, the mystery of moods. To be master of these moods is exquisite, to be mastered by them more exquisite still. Sometimes I think that the artistic life is a long and lovely suicide—and am not sorry that it is so . . .

** Only four of these letters are printed in the *Letters*, ed. Rupert Hart-Davis, 1962, the text in each case being taken from *All That I Have Met* (1929) by Mrs. Claude Beddington. To the fourth letter which he prints Hart-Davis assigns the provisional date "January/February 1886", remarking that it is "almost certainly wrong": the postmark on the accompanying envelope shows that the true date is in fact 1 December, 1885.

Henry Currie Marillier (1865-1951) was classical scholar at Peterhouse, Cambridge, at the date when these letters were written to him. In later years he took to literary and art journalism, wrote for the *Pall Mall Gazette* from 1893, and edited *The Early Work of Aubrey Beardsley* (1899). For a brief biographical account of him, see Hart-Davis, *op. cit.*, p. 180.

824 WRITERS AND ARTISTS ETC. Collection of 64 original letters, mostly to H. C. Marillier, including A.L.s.s. from Sir A. Conan Doyle (three), Ford Madox Hueffer, J. M. Barrie, Mrs. Barrie (six), William De Morgan, Walter Pater, G. Marconi, William Rothenstein (four), Anthony Hope Hawkins (three), Ellen Terry, E. V. Lucas, Arthur Hughes, G. F. Watts, Lord Kitchener (two), Jane Morris (five), May Morris (five), S. C. Cockerell, Walter Crane, Stanley Baldwin, and others

The Property of Messrs. J. W. Arrowsmith, Ltd.

The following manuscripts and letters (lots 825-851) are from the archives of J. W. Arrowsmith, Ltd., of Bristol, publishers and printers of many notable authors in the late nineteenth and early twentieth centuries. Their list included Hilaire Belloc, G. K. Chesterton, Wilkie Collins, Conan Doyle, Rider Haggard, "Anthony Hope", Jerome K. Jerome, Andrew Lang, Quiller-Couch and Edgar Wallace, all of whom are represented in the present collection. It can be assumed, except where otherwise indicated, that the present manuscripts are those used by the printer.

825 AUTHORS' LETTERS. Collection of 15 letters to J. W. Arrowsmith, covering the period 1886-1922, including two A.L.s.s. (1899-1902) of Anthony Hope Hawkins, the first referring to *Rupert of Hentzau* as "by far the best book from a selling point of view which I have ever had or am likely to have" and telling Arrowsmith in forthright terms that he is not under the influence of a certain person, the second letter stressing the importance to him of serial rights, two A.L.s.s. (1903-1912) of Arthur Quiller-Couch (one, addressed to Arrowsmith's nephew, remarking on the publisher's "knack, by faith, of turning his geese into birds sufficiently like swans to impose on the public!"), A.L.s. of Marie Corelli (three, 9 pages, 4to and 8vo, 16-30 March, 1922), Wilkie Collins (one, 1886), E. W. Hornung (one, 1893) and Max O'Rell (one), and L.s. of Lord Roberts and Lord Wolseley (one each), together with three envelopes with autograph directions to the publisher in the hand of Wilkie Collins relating to copy enclosed by him

826 BELLOC (HILAIRE) Typescript of his novel "The Green Overcoat", WITH EXTENSIVE AUTOGRAPH REVISIONS, c. 230 leaves, written on one side only, a few pencil notes by the printers, inner margins of a few leaves at end defective affecting text on the last nine leaves, unbound, 4to

** This novel was first published in 1912.

827 BESANT (Sir WALTER) Autograph Manuscript of preface for *The Doubts of Dives*, with some revisions, 2 leaves, written on one side only, signed and dated "United University Club. June 1890", 4to

** Comparison indicates that this is an early version of the preface to *Verbena Camellia Stephanotis*, published by Chatto and Windus in 1892, in which *The Doubts of Dives* (see lot 828) was republished.

828 BESANT (Sir WALTER) Typescript of his novel "The Doubts of Dives" WITH AUTOGRAPH REVISIONS THROUGHOUT including several leaves of autograph manuscript inserted at various places, *unbound, 4to*

** This novel was first published in 1889.

829 CHESTERTON (G. K.) THE MAN WHO WAS THURSDAY, Manuscript of his novel, in the hands of various amanuenses, WITH AUTOGRAPH REVISIONS THROUGHOUT, 471 leaves (numbered from 1 to 481 but f. 223 misnumbered 233 and so on accordingly), written on one side only, the main text in ink but the autograph revisions mostly in pencil, beside the revisions the lower half of f. 11 is also in Chesterton's hand, pencil annotation by the printer on first page, *unbound, 4to*

** The versos of about 27 leaves of the manuscript contain pencil sketches (and one in ink) by Chesterton: on the verso of f. 432 he has written in pencil a humorous 8-line poem.

This novel was first published in 1908.

830 COLLINS (WILKIE) THE AUTOGRAPH MANUSCRIPT OF HIS NOVEL "THE GUILTY RIVER", with very extensive revisions and deletions, 102 leaves, written on one side only, in many places the author has cut away portions of the original leaves and pasted in slips on which he has written further revisions and additions, in some places the paste has cracked the paper and a few leaves are in consequence somewhat defective, contemporary brown cloth, upper joint splitting, large 4to

** This manuscript shows a remarkable degree of revision. On some pages the greater part of the original text has been deleted and rewritten in the margins and between the lines. While this was the manuscript delivered to the publisher, it contains no printer's markings, and would surely have presented a virtually impossible task to any printer. It seems therefore that a fair copy must have been made from this manuscript by an amanuensis for use by the printer.

This novel was originally published as Arrowsmith's Christmas Annual for 1886, and re-issued in 1887 as no. 19 in Arrowsmith's Bristol Library.

[See ILLUSTRATION]

LOT 830 (*reduced*)

Chap. I

~~The Night of the Beacons~~ The Night of the Beacons.

It is strange to me, Jock Calder of West Inch, to feel that though now, in the ^{very centre} ~~central~~ years of the nineteenth century I am but five and fifty years of age and though it is but only once in a week perhaps that my wife can gluck out a little gray bustle from over my ear, yet I have lived in a time when the thoughts and the ways of men ^{were} ~~are~~ as different as though it were another planet from this. For when I walk in my fields I can see, down Berwick way, the little pluffs of white smoke which tell me of this strange new hundred-legged beast with coals for food and a thousand men in its belly for ever crawling over the border. On a shincy day I can see the glint of the brass work as it takes the curve near Corrie Muir. And then as I look out to sea, there is the same beast again, or a dozen of them maybe, leaving a trail of black in the air, and of white in the water, and swimming in the face of the wind as easily as a salmon up the Tweed. Such a sight as that would have struck my good old father speechless with wrath as well a surprise, for he was so stricken with the fear of offending the Creator that he was chary of contradicting Nature, and always held the ^{new thing} ~~new thing~~ to be nearly akin to the blasphemous ^{one} ~~one~~. As long

831 DOYLE (Sir ARTHUR CONAN) THE AUTOGRAPH MANUSCRIPT OF HIS NOVEL "THE GREAT SHADOW", with some revisions, 188 leaves, written on one side only, pencil notes by the printer in a few places, contemporary brown cloth, 4to

** This historical novel about the Napoleonic War was first published in 1892.

Inserted at the end of the volume is the autograph manuscript of a humorous article by Doyle also entitled "The Great Shadow", written on three folio pages. This also contains pencil annotations by the printer. Doyle originally signed the article below the title "by Nanoc Elyod", but this has been deleted.

[See ILLUSTRATION]

832 GROSSMITH (GEORGE and WEEDON) THE DIARY OF A NOBODY, The Printer's "Copy" for the first edition, comprising cuttings from the book's original serialisation in *Punch* mounted on large folio leaves, WITH VERY EXTENSIVE AUTOGRAPH ADDITIONS including the whole of Chapter 11 (on 8 folio leaves) and the whole of the last section of the book from Chapter 18 to the end (on 62 folio leaves), lacking the first Chapter, printer's notes on the first page (which is numbered 3), bound in contemporary brown cloth, large folio

** The first seventeen chapters of the book (except for Chapter 11) had originally appeared in *Punch*. As the authors state in their Dedication to the first edition, considerable additions were made to the text for its appearance in book form, and these comprise not only the whole of Chapter 11 and the whole of the last section from Chapter 18 onwards, but various passages, sometimes of substantial length, inserted into the chapters which had already been serialised. All this added material is here present in autograph manuscript, the new chapters on separate folio leaves which have been bound in at the appropriate places, while the material for insertion is written on the ample margins of the leaves to which the *Punch* cuttings have been pasted, in one case running over onto two separate inserted folio leaves.

The book was first published in 1892.

833 HAGGARD (Sir H. RIDER) Typescript of his novel "The Wizard", WITH AUTOGRAPH REVISIONS THROUGHOUT, 237 leaves, written on one side only, bound in contemporary maroon cloth, 4to

** At the head of the first page is the typed note "Commenced January 4th 1895", and at the end "Finis. February 19th 1895".

This novel was originally serialised in *The African Review* in 1896, and was first published in book form as Arrowsmith's Christmas Annual for 1896, and as no. 72 in Arrowsmith's Bristol Library. Included in the lot is a proof of the Dedication to the novel, annotated and signed by Haggard.

834 [HAWKINS (*Sir ANTHONY HOPE*)] "Anthony Hope". The Prisoner of Zenda, PAGE PROOFS with occasional corrections in the author's hand throughout, inscribed by the author on upper wrapper "Revised. A H.", contemporary green half calf, somewhat rubbed, original wrappers bound in, 8vo [1894]

** The author's final proofs of the first edition, published in 1894.

835 [HAWKINS (*Sir ANTHONY HOPE*)] "Anthony Hope". Rupert of Hentzau, PAGE PROOFS with revisions and corrections in the author's hand throughout (some of the marginal corrections cropped by the binder), contemporary green half calf, 8vo [1898]

** The author's final proofs of the first edition, published in 1898. Besides correcting printer's errors, the author has made many small textual revisions throughout.

836 HILL (L. RAVEN, *illustrator*) THE ORIGINAL DRAWINGS FOR THE ILLUSTRATIONS TO JEROME K. JEROME'S "THREE MEN ON THE BUMMEL", comprising 15 pen-and-ink drawings, a few heightened with blue crayon, various sizes, all signed, together with (1) the original Memorandum of Agreement between Jerome K. Jerome and J. W. Arrowsmith for the publication of *Three Men on the Bummel* ("a new novel to be written by the said Jerome K. Jerome"), signed by Jerome, dated 14 November, 1899, setting out the financial terms and providing for a "special colonial edition"; and (2) the original weekly parts of *Three Men on the Bummel* extracted from *To-day*, 4 January-5 April, 1900, blue roan gilt, joints defective, slightly damp-stained, folio

** *Three Men on the Bummel* was originally published in 1900 in *To-Day* with 48 illustrations by Raven Hill. It was first published in book form in the same year, as Vol. XXXVI in Arrowsmith's 3/6 Series. Only 16 of the 48 illustrations were retained in the book. The original drawings in this lot are those used for 15 of these 16 illustrations.

In every case the drawings are larger—mostly about twice as large—as the illustrations published in *To-Day* and in the book.

837 HUTCHINSON (HORACE G.) The Autograph Manuscript of his novel "Peter Steele, the Cricketer", with revisions and deletions, 288 leaves, written on one side only, pencil note by printer on first page, unbound, folio

** This cricketing novel was first published in 1895.

838 JEROME (JEROME K.) FINE SERIES of 13 A.L.s., c. 34 pages, 8vo, 104 Chelsea Gardens, etc., 24 February-25 September, 1889 and two undated, to J. W. ARROWSMITH CONCERNING THE ORIGINAL PUBLICATION IN BOOK FORM OF "THREE MEN IN A BOAT", the first letter offering the work ("... a series of entirely humorous papers . . ."), the subsequent letters describing it as "a book I have great hopes of", discussing many details of the publication, lay-out and illustrations, suggesting that his status as an author makes an edition at 3/6 more advisable than one at 1/-, explaining his choice of Arrowsmith as publisher ("for energy and push I suppose the leading firm now"), sending chapters of the book at intervals and Frederic's drawings for the illustrations ("They appear to be very good indeed—full of humour and well drawn . . ."), drawing attention to the deliberately "careless and unconventional" arrangement he himself proposes for the illustrations, and requesting the insertion of circulars in any further copies printed, etc., together with (1) the autograph text for this circular (headed "Introduction" and purporting to describe a friend's bewildered and irate reactions to the book); (2) carbon copies of four letters to Jerome K. Jerome from J. W. Arrowsmith, 4 pages, 4to, 25 February-14 March, 1889, answering Jerome's first letter ("Of course I recognise your name . . . if it is verse, I am afraid of it: verse does not pay . . ."), and discussing terms, details of publication and illustrations; and (3) an A.L.s. to Jerome, 9 June, 1889, asking for details of the book

** *Three Men in a Boat* was first published in book form in 1889 as Vol. I in Arrowsmith's 3/6 Series, with illustrations by A. Frederics. Publication had also begun earlier in 1889 in the magazine *Home Chimes*; Jerome's letters in the present lot show that he offered the story to Arrowsmith for publication as a book while publication in the magazine was still in progress and when the book had not in fact been completed.

839 JEROME (JEROME K.) Series of 15 A.Ls.s., 1 auto. lettercard s. and 2 Ls.s., c. 43 pages, 8vo, 5 Park Row, "The Idler" Office, etc., 14 April 1893-1 December 1897 and undated, to J. W. Arrowsmith, DISCUSSING THE PUBLICATION OF HIS NOVEL "WEEDS", urging that because he is known as a comic writer this "serious work" will not receive fair criticism unless it is published under a pseudonym, explaining his aims in writing Weeds ("... I have tried to make it a work of art complete and consistent... I want to express an actual fact in delicate language..."), declaring that "the time has come to ignore Mrs. Grundy & carry English literature into a broader field", sending the text of alternative words ("The room dissolves and fades. They are alone with Nature.") which he could substitute for "Their quivering limbs entwine", pointing out that his wife "never guessed the drift" and suggesting that Arrowsmith should read the relevant chapter to Mrs. Arrowsmith ("... I am convinced she will gather the idea that they were only kissing each other..."), reflecting on the development of public taste in such matters, discussing financial arrangements for *The Idler* and *To-Day*, which he is editing, inviting Arrowsmith to participate financially, thanking him for the loan of £500, mentioning his own activities as a publisher, and discussing his severance from *To-Day* ("... turned out of it & perhaps ruined merely because of my politics. It doesn't pay to be anything but high and dry Tory just now.") etc., two blank pages of one letter utilised by Arrowsmith for the draft of a reply to Jerome explaining why he cannot participate financially in "The Idler" (this draft also extending to four separate pages)

** Four of these letters prove that Jerome K. Jerome is the author of *Weeds: A Story in Seven Chapters*, published under the pseudonym "K. McK" in 1892 in Arrowsmith's Note-Book Series. Jerome's authorship of this novel has not hitherto been suspected. It is not attributed to him in any work of reference or critical study of his writings. Jerome himself makes no mention of *Weeds* in his *My Life and Times* (1926), nor did he include any of it in his selections from his own writings (*A Miscellany of Sense and Nonsense*, 1923), in spite of the importance which these letters show that he attached to the novel.

A very different account of his departure from *To-Day* was given by Jerome in *My Life and Times* (p. 185).

Although many of the letters in this lot are undated, the frequent references to *The Idler* and *To-Day*, edited by Jerome in 1892-7, show that the letters were written in this period.

840 LANG (ANDREW) THE AUTOGRAPH MANUSCRIPT OF HIS FAIRY TALE "THE GOLD OF FAIRNILEE" with some revisions, 130 leaves, written on one side only, lower left corners defective slightly affecting text on about 30 pages, inscribed in Lang's hand at the top of the first page "A Lang 1 Marloes Road London W", unbound, 4to

** This children's story was first published in 1888 as a quarto volume with coloured illustrations (see lot 845). Some passages in the present manuscript do not appear in the published text.

841 LANG (ANDREW) THE AUTOGRAPH MANUSCRIPT OF HIS FAIRY TALE "PRINCE PRIGIO", with many revisions and deletions, 163 leaves, written on one side only but the whole of the verso of one leaf utilised for an addition, inscribed in pencil on the first page "A Lang Castlecliff St. Andrews N.B.", bound in contemporary cloth lettered gilt on cover "Original Manuscript Copy—Prince Prigio by Andrew Lang", 4to

** This book was first published in 1889. A copy of the first edition is included in this lot.

842 LANG (ANDREW) THE AUTOGRAPH MANUSCRIPT OF HIS FAIRY TALE "PRINCE RICARDO OF PANTOUFLIA", with some revisions and deletions, 299 leaves, written on one side only but the whole of the verso of one leaf utilised for an addition, some pencil notes by the printer, the first page of Chapter IV slightly torn (two words missing), a few pages misnumbered by Lang, inscribed in his hand at the top of the first page "A Lang 1 Marloes Road", unbound, 4to

** Prince Ricardo was first published in 1893. This manuscript contains the dedication but not the three introductory pages printed in the book.

843 LANG (ANDREW) The Autograph Manuscript of the Introduction to his *My Own Fairy Book*, 11 leaves, written on one side only, inscribed on the first page in Lang's hand "A Lang 1 Marloes Road London W.", unbound, 4to

** This book, first published in 1895, contained *Prince Prigio*, *Prince Ricardo* and *The Gold of Fairnilee*, which had first appeared as single volumes. The introduction to the new book is entitled "To Children" and is a playful discussion of the three stories.

844 LANG (ANDREW) Autograph Manuscripts of his poems *On Calais Sands* (some revisions) and *Dionysus' Land*, 2 leaves, written on one side only, one leaf signed above the title and foxed, 4to

** The manuscript of *On Calais Sands* differs in 10 passages, including two wholly different lines, from the text published in *The Poetical Works*, 1923, III, p. 185. *Dionysus' Land* does not appear in *The Poetical Works*.

845 LEMANN (E. A., *illustrator*) THE ORIGINAL DRAWINGS FOR ANDREW LANG'S "THE GOLD OF FAIRNILEE", comprising 13 pen and watercolour drawings, laid down on cardboard, various sizes (average size approx. 7 in. by 6 in.)

** *The Gold of Fairnilee* was first published in 1888 as a quarto volume (see lot 840) with frontispiece by T. Scott and 14 illustrations by E. A. Lemann. The drawing for the plate facing p. 59 of the book is missing from this lot. These original drawings are much superior to the lithographed illustrations in the book, in which, for instance, the blues and mauves of the drawings are rendered as greens.

846 NIGHTINGALE (FLORENCE) A.L.s., 2 pages, 8vo, 10 South Street, Park Lane, 21 July 1879, to Messrs. Arrowsmith, about the publication of her article "Can we educate Education in India?"

... The Indian mail came in this morning, bringing such very distressing accounts of Dacca scarcity, that I could not make *no* mention of them while writing about Dacca education ...

847 QUILLER-COUCH (Sir ARTHUR) AUTOGRAPH AND TYPESCRIPT SYNOPSIS AND EARLY VERSIONS FOR HIS NOVEL "FOE-FARRELL", with a few revisions in the autograph manuscript, comprising (1) autograph manuscript of Chapter I, preceded by title and quotations, 10 leaves; (2) typescripts of Chapters I and II, 19 leaves; and (3) typed Synopsis of the projected novel, 4 leaves, including the author's explanations of the psychological purpose of the novel, the synopsis bearing the title *The Affair of Professor Grey and Mr. Finsbury*, in all 33 leaves, written on one side only, unbound, 4to

(Extract from Synopsis) ... The *idea* of the story is that the attraction of love or of friendship, and the repulsion of hate both operate through personal *affinities*: so that A may hate B to such effect that B becomes literally his 'dearest' foe: and towards the end of the process this affinity emerges into *identity* ...

** Quiller-Couch's novel was eventually published in 1918 by Collins under the title *Foe-Farrell*. The manuscript and typescripts in the present lot were evidently submitted to Arrowsmith, but were never published by him. In these early versions the elements of the story are the same as in the published novel, but Chapter I in the early version was replaced in the book by a totally different account, while the early version of Chapter II was very extensively rewritten. Moreover, these early versions are written in the third person, but in the book an elaborate background was introduced to enable the story to be told in the first person.

848 QUILLER-COUCH (Sir ARTHUR) The Autograph Manuscript of his story "Stephen of Steens", with some revisions and deletions, 50 leaves, written on one side only, pencil notes by the printer on first page, bound in contemporary maroon cloth, 4to

849 QUILLER-COUCH (Sir ARTHUR) The Autograph Manuscript of his novel "True Tilda", with some revisions and deletions, 2 vol., 324 leaves in all, written on one side only, pencil notes by the printer in various places, bound in contemporary maroon cloth, 4to

** Bound in at the beginning is the autograph manuscript, signed and dated from Fowey, 20 August, 1908, of Quiller-Couch's Preface to the new edition of his novel *Hetty Wesley* published in that year.

True Tilda was first published in 1909.

850 QUILLER-COUCH (Sir ARTHUR) FROM A CORNISH WINDOW, The Autograph Manuscript, with revisions and deletions, supplemented by cuttings (revised in the author's hand) of the original magazine printings of portions of the book, also a few leaves of typescript similarly revised, notes by the author to the printer in various places, some pencil notes by the printer, unbound, 4to

** This book was first published in 1906.

851 WALLACE (EDGAR) Typescript of his novel *Angel Esquire* WITH THE AUTOGRAPH MANUSCRIPT OF CHAPTER X (which is not included in the typescript), 182 paginated leaves of typescript, and 10 separately paginated leaves written in Wallace's hand with a few revisions, the leaves written on one side only, unbound, 4to

** *Angel Esquire* was originally published in 1908. It is evident from this manuscript that Chapter X was a late addition to the book; its insertion occasioned the renumbering of Chapters X to XIV of the typescript.

END OF SALE

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30 Quaritch	32	76.80	76 House of Books	12	28.80
31 House of Books	35	84.00	76A Bacon, D. M.	14	33.60
32 House of Books	14	33.60	77 Redbridge Book Service	8	19.20
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34 Madison	22	52.80	79 House of Books	12	28.80
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38 Redbridge Book Service	18	43.20	83 Edwards, F.	28	67.20
39 Madison	12	28.80	84 House of El Dieff	280	672.00
40 Horsman, M.	18	43.20	85 Times Bookshop	16	38.40
40A Quaritch	22	52.80	86 House of El Dieff	70	168.00
41 Redbridge Book Service	26	62.40	87 Times Bookshop	24	57.60
42 Byrne	12	28.80	88 Times Bookshop	65	156.00
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107 Quaritch	22	52.80	174 Edwards, F.	5	12.00
108 Madison	10	24.00	175 Twigg, Miss B.	8	19.20
109 Edwards, F.	10	24.00	176 Mortlake	35	84.00
110 Elstob, P.	12	28.80	177 Rota	70	168.00
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112 Elstob, P.	4	9.60	179 Mortlake	40	96.00
113 Quaritch	8	19.20	180 Rota	24	57.60
114 Edwards, F.	12	28.80	181 Mortlake	140	336.00
115 Joseph	8	19.20	182 Joseph	32	76.80
116 Joseph	12	28.80	183 McRoberts, B. J.	15	36.00
117 Joseph	3	7.20	184 Rota	22	52.80
118 Erasmus	8	19.20	185 Mortlake	28	67.20
119 Redbridge Book Service	9	21.60	186 Sharp, Mrs. C.	42	100.80
120 Redbridge Book Service	14	33.60	187 Peters, H.	20	48.00
121 Madison	4	9.60	188 Zoller	14	33.60
122 Charles Rare Books	3	7.20	189 Mortlake	26	62.40
123 Redbridge Book Service	24	57.60	190 Sawyer	32	76.80
124 Rota	8	19.20	191 Warshow, Mrs. H.	10	24.00
125 Sawyer	68	163.20	192 Sawyer	1	2.40
126 Browne	6	14.40	193 Rota	9	21.60
127 Schroeder, K.	85	204.00	194 Rota	5	12.00
128 Sawyer	28	67.20	195 Mortlake	5	12.00
129 Stonybrook University Library	50	120.00	196 Mortlake	4	9.60
130 Quaritch	55	132.00	197 Baker	6	14.40
131 Joseph	14	33.60	198 Harkness	20	48.00
132 Lynch, B.	3	7.20	199 Mortlake	45	108.00
133 Wagner, Mrs.	7	16.80	200 Davies, D. T.	80	192.00
134 Macdonald, Mrs.	24	57.60	201 Pickering	75	180.00
135 Redbridge Book Service	4	9.60	202 McRoberts, B. J.	35	84.00
136 Edwards, F.	20	48.00	203 Quaritch	16	38.40
137 House of El Dieff	480	1,152.00	204 Hollings, F.	12	28.80
138 Rota	5	12.00	205 House of El Dieff	90	216.00
139 Hill, Heywood	20	48.00	206 Sanders of Oxford	3	7.20
140 House of El Dieff	55	132.00	207 Maggs	52	124.80
141 Sawyer	20	48.00	208 Fletcher, I. K.	26	62.40
142 Hill, Heywood	8	19.20	209 Fletcher, I. K.	40	96.00
143 Mushlin	6	14.40	210 Mortlake	4	9.60
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150 Times Bookshop	12	28.80	217 Byrne	10	24.00
151 Edwards, F.	4	9.60	218 Spencer, W. T.	38	91.20
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155 Burlingham, R.	35	84.00	222 Edwards, F.	6	14.40
156 Redbridge Book Service	26	62.40	223 Redbridge Book Service	12	28.80
157 Joseph	7	16.80	224 Harkness	10	24.00
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26 House of El Dieff	480	1,152.00	292 Tyson, J. Wynne	5	12.00
27 Maggs	18	43.20	293 Garbitt, A. Burton	38	91.20
28 Gray, H.	12	28.80	294 Eker, S.	7	16.80
29 Mortlake	1	2.40	295 Mortlake	7	16.80
30 Yushodo Booksellers	6	14.40	296 Woolmer, J. H.	5	12.00
31 House of El Dieff	220	528.00	297 House of El Dieff	130	312.00
32 Yushodo Booksellers	8	19.20	298 Redbridge Book Service	10	24.00
33 Times Bookshop	2	4.80	299 Morton, J.	8	19.20
34 House of El Dieff	110	264.00	300 Horsman, M.	18	43.20
35 House of El Dieff	40	96.00	301 Edwards, F.	24	57.60
36 Rota	10	24.00	302 Pickering	65	156.00
37 Harkness	8	19.20	303 Edwards, F.	20	48.00
38 Mowbray, Dr. R.	14	33.60	304 Edwards, F.	3	7.20
39 House of El Dieff	55	132.00	305 Edwards, F.	28	67.20
40 House of El Dieff	32	76.80	306 Quaritch	32	76.80
41 House of Books	200	480.00	307 Winton, M.	8	19.20
42 House of Books	500	1,200.00	308 House of Books	60	144.00
43 Yushodo Booksellers	10	24.00	309 House of Books	60	144.00
44 Tyson, J. Wynne	16	38.40	310 Kasmin	42	100.80
45 Jolly, Dr. C.	10	24.00	311 Winton, M.	10	24.00
46 Hardinge, D. W.	6	14.40	312 Kasmin	35	84.00
47 Winton, M.	6	14.40	313 House of El Dieff	480	1,152.00
48 Jolly, Dr. C.	10	24.00	314 Redbridge Book Service	22	52.80
49 Yushodo Booksellers	15	36.00	315 Winton, M.	12	28.80
50 Chester	8	19.20	316 Edwards, F.	20	48.00
51 House of Books	20	48.00	317 Harkness	6	14.40
52 Ghika, B.	16	38.40	318 Epstein, R.	32	76.80
53 Redbridge Book Service	20	48.00	319 Edwards, F.	1	2.40
54 Redbridge Book Service	26	62.40	320 Hollings, F.	1	2.40
55 Lynch, B.	4	9.60	321 Harkness	7	16.80
56 Garbitt, A. Burton	38	91.20	322 Harkness	6	14.40
57 Fine Art Society	45	108.00	323 Edwards, F.	4	9.60
58 Sanders of Oxford	10	24.00	324 Maggs	7	16.80
59 Mortlake	45	108.00	325 Simms, G. F.	35	84.00
60 Times Bookshop	150	360.00	326 Edwards, F.	14	33.60
61 Rota	14	33.60	327 Simms, G. F.	12	28.80
62 Edwards, F.	12	28.80	328 Simms, G. F.	24	57.60
63 Harkness	5	12.00	329 Sawyer	52	124.80
64 Whiteson, Mrs. E.	7	16.80	330 Simms, G. F.	20	48.00
65 Simms, G. F.	70	168.00	331 Edwards, F.	2	4.80
66 Edwards, F.	3	7.20	332 Sawyer	30	72.00
67 Redbridge Book Service	16	38.40	333 Twigg, Miss B.	2	4.80
68 Redbridge Book Service	16	38.40	334 Edwards, F.	24	57.60
69 Morton, J.	12	28.80	335 Simms, G. F.	8	19.20
70 Mushlin	10s.	1.20	336 Harkness	5	12.00
71 Mushlin	8	19.20	337 Edwards, F.	10	24.00
72 Epstein, R.	22	52.80	338 Sharp, Mrs.	28	67.20
73 House of El Dieff	140	336.00	339 Pickering	8	19.20
73A Quaritch	28	67.20	340 Pickering	8	19.20
74 Simms, G. F.	28	67.20	341 Maggs	8	19.20
75 Harkness	11	26.40	342 Edwards, F.	55	132.00
76 Dowd, W. A.	2	4.80	343 Serendipidy Books	25	60.00
77 Redbridge Book Service	40	96.00	344 Rota	28	67.20
78 Rota	7	16.80	345 Edwards, F.	10	24.00
79 Tyson, J. Wynne	6	14.40	346 Sawyer	5	12.00
80 Morton, J.	5	12.00	347 Rota	26	62.40
81 Redbridge Book Service	12	28.80	348 Maggs	7	16.80
82 Sawyer	12	28.80	349 Joseph	5	12.00
83 Edwards, F.	4	9.60	350 Edwards, F.	7	16.80
84 Edwards, F.	3	7.20	351 Rota	22	52.80
85 Browne	2	4.80	352 Rota	80	192.00
86 Maggs	16	38.40	353 Hollings, F.	22	52.80
87 Maggs	8	19.20	354 Rota	38	91.20
88 Simms, G. F.	60	144.00	355 McRoberts, B. J.	22	52.80
89 Day, H. V.	22	52.80	356 Edwards, F.	12	28.80
90 Gibson, J.	25	60.00	357 Rota	30	72.00
91 Harkness	16	38.40			

Lot	£	\$
358 Sawyer	42	100.80
359 Rota	38	91.20
360 Simms, G. F.	24	57.60
361 Edwards, F.	5	12.00

Lot	£	\$
362 Edwards, F.	2	4.80
First Day's Sale	£11,616 10s. \$27,879.60	

Second Day's Sale, Tuesday 12 March 1968

Lot	£	\$
363 Edwards, F.	7	16.80
364 Edwards, F.	20	48.00
365 House of Books	45	108.00
366 Wilson, J.	28	67.20
367 Tyson, J. Wynne-	16	38.40
368 Rota, B.	16	38.40
368A McRoberts, B. T.	16	38.40
369 McRoberts, B. T.	10	24.00
370 House of Books	19	45.60
371 Maggs	16	38.40
372 Sharp, Mrs. C.	16	38.40
373 Tyson, J. Wynne-	14	33.60
374 Horsman, M.	18	43.20
375 Fletcher, I. K.	28	67.20
376 Quaritch, B.	22	52.80
377 House of Books	20	48.00
378 Tyson, J. Wynne-	14	33.60
379 Meyer, P.	20	48.00
380 Winton, M.	40	96.00
381 Madison	12	28.80
382 Elstob, P.	18	43.20
383 Barnett, D.	10	24.00
384 Redbridge Book Service	12	28.80
385 Withdrawn		
386 Stevens, E. & J.	8	19.20
387 Redbridge Book Service	42	100.80
388 Stevens, E. & J.	20	48.00
389 McRoberts, B. J.	20	48.00
390 Gamble	12	28.80
391 Gamble	22	52.80
392 Frogna! Bookshop	24	57.60
393 Tyson, J. Wynne-	10	24.00
394 Rota, B.	24	57.60
395 Tyson, J. Wynne-	9	21.60
396 Joseph	9	21.60
397 Johnson, J.	32	76.80
398 Quaritch, B.	12	28.80
399 Harkness	10	24.00
400 Quaritch, B.	18	43.20
401 Stevens, E. & J.	20	48.00
401A Rota, B.	95	228.00
402 Rota, B.	12	28.80
402A House of El Dieff	70	168.00
403 Serendipity Books	16	38.40
403A House of Books	12	28.80
404 House of Books	28	67.20
405 Tyson, J. Wynne-	14	33.60
406 Harkness	34	81.60
407 Day, H. V.	32	76.80
408 Quaritch, B.	45	108.00
409 Sharp, Mrs. C.	3	7.20
410 Hartman, T. R.	12	28.80
411 Redbridge Book Service	16	38.40
412 Sharp, Mrs. C.	30	72.00
413 Harkness	4	9.60
414 House of El Dieff	10	24.00
415 House of El Dieff	30	72.00
416 Times Bookshop	2	4.80
417 Stevens, E. & J.	3	7.20

Lot	£	\$
418 Harkness	28	67.20
419 Rota, B.	12	28.80
420 Mushlin	22	52.80
421 Redbridge Book Service	48	115.20
422 Hollings, F.	38	91.20
423 Times Bookshop	4	9.60
424 Times Bookshop	16	38.40
425 House of El Dieff	340	816.00
426 House of El Dieff	500	1,200.00
427 Rota, B.	55	132.00
428 Tyson, J. Wynne-	20	48.00
429 Edwards, F.	10	24.00
430 Edwards, F.	12	28.80
431 Barnett, D.	32	76.80
432 Madison	14	33.60
433 Tyson, J. Wynne-	16	38.40
434 Elstob, P.	6	14.40
435 Madison	18	43.20
436 Horsman, M.	9	21.60
437 Madison	10	24.00
438 Times Bookshop	16	38.40
438A House of El Dieff	680	1,632.00
439 Epstein, R.	38	91.20
440 Madison	9	21.60
441 Barnett, D.	8	19.200
442 Rota, B.	65	156.0
443 Quaritch, B.	10	24.00
444 Forster	24	57.60
445 Winton, M.	16	38.40
446 Tyson, J. Wynne-	18	43.20
447 Serendipity Books	10	24.00
448 Barnett, D.	16	38.40
449 Redbridge Book Service	26	62.40
450 Horsman, M.	12	28.80
451 King, R. C.	10	24.00
452 Rota, B.	58	139.20
453 Tedeschi, Prof.	90	216.00
454 Byrne	40	96.00
455 House of El Dieff	130	312.00
456 Harkness	10	24.00
457 Landeau, L.	11	26.40
458 Sawyer	48	115.20
459 House of El Dieff	120	288.00
460 Hollings, F.	10	24.00
461 Redbridge Book Service	34	81.60
462 Redbridge Book Service	34	81.60
463 Stevens, E. & J.	10	24.00
464 Stevens, E. & J.	26	62.40
465 House of El Dieff	18	43.20
466 McRoberts, B. J.	8	19.20
467 Lamb	12	28.80
468 House of El Dieff	16	38.40
469 Quaritch, B.	14	33.60
470 Sanders of Oxford	2,000	4,800.00
471 Stevens, E. & J.	5	12.00
472 Stevens, E. & J.	6	14.40
473 Quaritch, B.	70	168.00
474 Quaritch, B.	50	120.00
475 Mushlin	10	24.00

t	£	\$	Lot	£	\$
5 Redbridge Book Service	24	57.60	544 Tyson, J. Wynne-	40	96.00
7 Redbridge Book Service	6	14.40	545 Tyson, J. Wynne-	20	48.00
8 Edwards, F.	7	16.80	546 Lynch, B.	10	24.00
9 Redbridge Book Service	4	9.60	547 Crete	16	38.40
0 Quaritch, B.	22	52.80	548 Lynch, B.	9	21.60
1 Harkness	10	24.00	549 Mushlin	4	9.60
2 Quaritch, B.	14	33.60	550 Pughe, G.	200	480.00
3 Eker, S.	18	43.20	551 House of El Dieff	160	384.00
4 Elstob, P.	8	19.20	552 Rota, B.	210	504.00
5 Tyson, J. Wynne-	11	26.40	553 Marlow, K. C.	4	9.60
6 Edwards, F.	5	12.00	554 Rota, B.	7	16.80
7 Tyson, J. Wynne-	3	7.20	555 House of El Dieff	360	864.00
8 Holland, K. Crossley	4	9.60	557 Quaritch, B.	8	19.20
9 Quaritch, B.	14	33.60	558 Joseph	22	52.80
0 York	9	21.60	559 Crete	32	76.80
1 Stevens, E. & J.	28	67.20	560 Hudson, J.	16	38.40
2 Stevens, E. & J.	14	33.60	561 Joseph	7	16.80
3 Frogmal Bookshop	18	43.20	562 Elstob, P.	40	96.00
4 Charles Rare Books	12	28.80	563 Madison	12	28.80
5 Byrne, G. L.	2	4.80	564 Sharp, Mrs. C.	28	67.20
6 Hollings, F.	18	43.20	565 Redbridge Book Service	26	62.40
7 Stevens, E. & J.	12	28.80	566 Gamble	20	48.00
8 Edrich, I. D.	22	52.80	567 Davisson, W.	25	60.00
9 Yablonsky, A.	22	52.80	568 House of El Dieff	28	67.20
0 Frogmal Bookshop	16	38.40	569 Gamble	18	43.20
1 Rota, B.	9	21.60	570 Gamble	14	33.60
2 Steele	18	43.20	571 Maggs	28	67.20
3 Steele	32	76.80	572 House of El Dieff	15	36.00
4 Marsh	50	120.00	572A Rota, B.	6	14.40
5 Steele	52	124.80	573 Edwards, F.	10	24.00
6 House of El Dieff	40	96.00	574 Rota, B.	15	36.00
7 Rota, B.	60	144.00	575 House of El Dieff	22	52.80
8 Quaritch, B.	24	57.60	576 House of Books	30	72.00
9 Gamble, J. A.	5	12.00	577 Quaritch, B.	18	43.20
0 House of El Dieff	16	38.40	578 House of Books	40	96.00
1 Times Bookshop	8	19.20	579 House of Books	32	76.80
2 Quaritch, B.	30	72.00	580 Harkness	20	48.00
3 Maggs	10	24.00	581 House of El Dieff	36	86.40
4 Times Bookshop	8	19.20	582 House of Books	14	33.60
5 Sharp, Mrs. C.	70	168.00	583 Edwards, F.	35	84.00
6 Madison	40	96.00	584 Maggs	40	96.00
7 Pickering & Chatto	35	84.00	585 Edwards, F.	16	38.40
18 Redbridge Book Service	16	38.40	586 Brown	8	19.20
19 Sharp, Mrs. C.	46	110.40	587 Quaritch, B.	22	52.80
20 Lynch, B.	12	28.80	588 House of Books	280	672.00
21 York	28	67.20	589 House of Books	95	228.00
22 Rota, B.	20	48.00	590 House of El Dieff	40	96.00
23 Harkness	6	14.40	591 House of El Dieff	40	96.00
24 Edwards, F.	140	336.00	592 Quaritch, B.	60	144.00
25 Sawyer	45	108.00	593 Hollings, F.	110	264.00
26 Stevens, E. & J.	10	24.00	594 Rota, B.	100	240.00
27 House of El Dieff	22	52.80	595 House of Books	120	288.00
28 Quaritch, B.	28	67.20	596 Edwards, F.	10	24.00
29 Crete	18	43.20	597 Holland, Crossley	18	43.20
30 Edwards, F.	5	12.00	598 Rota, B.	25	60.00
31 Stevens, E. & J.	5	12.00	599 Rota, B.	24	57.60
32 House of El Dieff	18	43.20	600 Huston	25	60.00
33 House of El Dieff	9	21.60	601 Quaritch, B.	14	33.60
34 House of El Dieff	24	57.60	602 Tyson, J. Wynne-	18	43.20
35 Stevens, E. & J.	4	9.60	603 Quaritch, B.	12	28.80
36 Fleming, J.	40	96.00	604 Rota, B.	12	28.80
37 House of El Dieff	180	432.00	605 Edwards, F.	6	14.40
38 Gibbs Bookshop	40	96.00	606 Edwards, F.	6	14.40
39 Bray, H.	8	19.20	607 Edwards, F.	6	14.40
40 Horman	5	12.00	608 O'Leary	40	96.00
41 Gotham Books	12	28.80	609 House of El Dieff	20	48.00
42 House of El Dieff	32	76.80	610 House of El Dieff	22	52.80
43 Gotham Books	65	156.00			

Lot	£	\$	Lot	£	\$
611 Madison	40	96.00	679 Harkness	9	21.6
612 Madison	40	96.00	680 Leinwall, G.	450	1,080.0
613 Kenny, D. W.	75	180.00	681 Hartman	7	16.8
614 Quaritch, B.	16	38.40	682 Harkness	14	33.6
615 Gamble	12	28.80	683 Rota, B.	140	336.0
616 House of El Dieff	75	180.00	684 Rota, B.	140	336.0
617 Edwards, F.	55	132.00	685 Pugh, Mrs. C.	4	9.6
618 Quaritch, B.	30	72.00	686 Quaritch, B.	10	24.0
619 House of Books	280	672.00	687 Froggnal Bookshop	6	14.4
620 House of Books	130	312.00	688 Peters, Dr. J. A.	16	38.4
621 Quaritch, B.	66	132.00	689 Times Bookshop	2	4.8
622 Rota, B.	28	67.20	690 Lynch, B.	6	14.4
623 Quaritch, B.	12	28.80	691 Madison	14	33.6
624 Maggs	25	60.00	692 Times Bookshop	6	14.4
625 Kenny, D. W.	18	43.20	693 House of El Dieff	32	76.8
626 House of Books	130	312.00	694 House of Books	20	48.0
627 Hollings, F.	28	67.20	695 Fletcher, I. K.	14	33.6
628 Quaritch, B.	8	19.20	696 House of El Dieff	14	33.6
629 Maggs	20	48.00	697 Madison	8	19.2
630 } House of El Dieff	30	72.00	698 Madison	12	28.8
631 }			699 House of Books	38	91.2
632 Kenny, D. W.	10	24.00	700 Times Bookshop	14	33.6
633 House of Books	2	4.80	701 House of El Dieff	18	43.2
634 Rota, B.	4	9.60	702 Madison	10	24.0
635 Edwards, F.	10	24.00	703 Madison	12	28.8
636 Maggs	14	33.60	704 House of Books	14	33.6
637 House of El Dieff	40	96.00	705 House of El Dieff	42	100.8
638 Gamble, J. A.	7	16.80	706 Pringle, Dr.	12	28.8
639 Tyson, J. Wynne-	35	84.00	707 Sigal, I.	3	7.2
640 Lynch, B.	2	4.80	708 Maggs	130	312.0
641 Rota, B.	4	9.60	709 House of El Dieff	110	264.0
642 Rota, B.	8	19.20	710 House of El Dieff	260	624.0
643 House of Books	30	72.00	711 House of El Dieff	300	720.0
644 House of Books	8	19.20	712 House of El Dieff	950	2,280.0
645 Edwards, F.	12	28.80	713 House of El Dieff	35	84.0
646 Quaritch, B.	22	52.80	714 Edwards, F.	40	96.0
647 Edwards, F.	5	12.00	715 Sawyer	60	144.0
648 Quaritch, B.	50	120.00	716 Steele	75	180.0
649 Quaritch, B.	25	60.00	717 House of El Dieff	150	360.0
650 Quaritch, B.	22	52.80	718 House of El Dieff	220	528.0
651 Quaritch, B.	35	84.00	719 House of El Dieff	80	192.0
652 Quaritch, B.	50	120.00	720 Edwards, F.	32	76.8
653 Tyson, J. Wynne-	14	33.60	721 Pickering & Chatto	150	360.0
654 Tyson, J. Wynne-	25	60.00	722 Fletcher, H. M.	750	1,800.0
655 Tyler, N.	10	24.00	723 Sawyer	75	180.0
656 House of Books	40	96.00	724 House of El Dieff	1,700	4,080.0
657 Quaritch, B.	18	43.20	725 Edwards, F.	280	672.0
658 Sawyer	75	180.00	726 Edwards, F.	60	144.0
659 Sawyer	20	48.00	727 Wilson, A.	90	216.0
660 Sawyer	13	31.20	728 House of El Dieff	35	84.0
661 House of El Dieff	10	24.00	729 House of El Dieff	65	156.0
662 Winton, M.	10	24.00	730 House of El Dieff	50	120.0
663 Wright, F. W.	16	38.40	731 House of El Dieff	160	384.0
664 Quaritch, B.	16	38.40	732 House of El Dieff	1,100	2,640.0
665 Quaritch, B.	14	33.60	733 House of El Dieff	220	528.0
666 D'Oflay, A.	8	19.20	734 House of El Dieff	90	216.0
667 Harkness	5	12.00	735 House of El Dieff	70	168.0
668 Madison	12	28.80	736 House of El Dieff	65	156.0
669 Edwards, F.	6	14.40	737 House of El Dieff	50	120.0
670 House of El Dieff	6	14.40	738 House of El Dieff	65	156.0
671 House of El Dieff	6	14.40	739 House of El Dieff	50	120.0
672 House of El Dieff	6	14.40	740 Edwards, F.	12	28.80
673 House of El Dieff	10	24.00	741 House of El Dieff	120	288.0
674 House of El Dieff	6	14.40	742 House of El Dieff	650	1,560.0
675 House of El Dieff	6	14.40	743 Documents and Autographs	5	12.00
676 Edrich, I. D.	16	38.40	744 House of El Dieff	1,100	2,640.0
677 Sharp, Mrs. C.	16	38.40	745 Eker, S.	25	60.00
678 Times Bookshop	2	4.80	746 House of El Dieff	120	288.00

	£	\$	Lot	£	\$
7 Maggs	60	144.00	805 House of El Dieff	3,200	7,680.00
8 Maggs	65	156.00	806 House of El Dieff	90	216.00
9 House of El Dieff	55	132.00	807 House of El Dieff	40	96.00
0 House of El Dieff	60	144.00	808 House of El Dieff	420	1,008.00
1 Edwards, F.	70	168.00	809 House of El Dieff	180	432.00
2 Times Bookshop	180	432.00	810 House of El Dieff	280	672.00
3 Times Bookshop	750	1,800.00	811 Bacon, D. M.	20	48.00
4 Times Bookshop	55	132.00	811A Sawyer	20	48.00
5 House of El Dieff	35	84.00	812 House of El Dieff	380	912.00
6 House of El Dieff	400	960.00	813 Edwards, F.	35	84.00
7 House of El Dieff	35	84.00	814 House of El Dieff	50	120.00
8 House of El Dieff	60	144.00	815 House of El Dieff	320	768.00
9 House of El Dieff	85	204.00	816 House of El Dieff	320	768.00
0 House of El Dieff	22	52.80	817 House of El Dieff	85	204.00
1 House of El Dieff	100	240.00	818 House of El Dieff	2,600	6,240.00
2 House of El Dieff	95	228.00	819 House of El Dieff	70	168.00
3 Edwards, F.	85	204.00	820 House of El Dieff	200	480.00
4 Edwards, F.	30	72.00	821 House of El Dieff	200	480.00
5 Edwards, F.	150	360.00	822 House of El Dieff	90	216.00
6 House of El Dieff	80	192.00	823 Fleming, J.	800	1,920.00
7 House of El Dieff	35	84.00	824 Fletcher, I. K.	85	204.00
8 House of El Dieff	120	288.00	825 House of El Dieff	100	240.00
9 Eker, S.	35	84.00	826 House of El Dieff	450	1,080.00
0 House of El Dieff	80	912.00	827 House of El Dieff	20	48.00
1 Stevens, B. F.	140	336.00	828 House of El Dieff	120	288.00
2 Beres, P.	90	216.00	829 House of El Dieff	1,200	2,880.00
3 Hollings, F.	520	1,248.00	830 House of El Dieff	1,200	2,880.00
4 Sims, G. F.	40	96.00	831 House of El Dieff	800	1,920.00
5 Quaritch, B.	300	720.00	832 House of El Dieff	650	1,560.00
6 Edwards, F.	22	52.80	833 House of El Dieff	260	624.00
7 House of El Dieff	1,300	3,120.00	834 House of El Dieff	55	132.00
8 Rota, B.	1,700	4,080.00	835 House of El Dieff	55	132.00
9 Rota, B.	1,600	3,840.00	836 House of El Dieff	170	408.00
0 Rota, B.	3,800	9,120.00	837 House of El Dieff	35	84.00
1 Rota, B.	250	600.00	838 House of El Dieff	750	1,800.00
2 Rota, B.	80	192.00	839 House of El Dieff	100	240.00
3 Rota, B.	100	240.00	840 House of El Dieff	300	720.00
4 Edwards, F.	35	84.00	841 House of El Dieff	550	1,320.00
5 Edwards, F.	30	72.00	842 House of El Dieff	550	1,320.00
6 Sawyer	140	336.00	843 Eywood, Miss	130	312.00
7 Sawyer	60	144.00	844 House of El Dieff	100	240.00
8 Rota, B.	110	264.00	845 House of El Dieff	170	408.00
9 Wilson, J.	22	52.80	846 House of El Dieff	24	57.60
0 Rhodes	12	28.80	847 House of El Dieff	70	168.00
1 Wilson, J.	110	264.00	848 House of El Dieff	75	180.00
2 Edwards, F.	80	192.00	849 House of El Dieff	160	384.00
3 Edwards, F.	50	120.00	850 House of El Dieff	130	312.00
4 House of El Dieff	20	48.00	851 House of El Dieff	420	1,008.00
5 Edwards, F.	40	96.00			
6 House of El Dieff	1,600	3,840.00	Second Day's Sale	£58,680	
7 D'Offay, A.	1,050	2,520.00		\$140,832.00	
8 Rota, B.	850	2,040.00	First Day's Sale	£11,616 10s.	
9 Rota, B.	95	228.00		\$27,879.60	
0 Documents & Autographs	120	288.00			
1 Edwards, F.	15	36.00	Total of Sale	£70,296 10s.	
2 House of El Dieff	95	228.00		\$168,711.60	
3 Mushlin	40	96.00			
4 Edwards, F.	10	24.00			

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 40 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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